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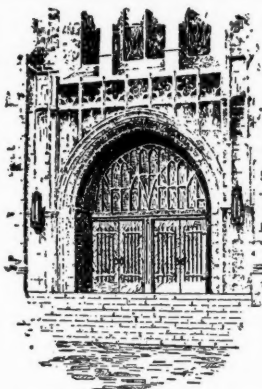
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American Organ Compositions for Recital Use

From programs by FAMOUS RECITALISTS

No useful purpose would be served by relating why the accompanying list of organ pieces by American composers was originally compiled; suffice it to say that an American institution that ought to foster American composers if anybody does, inspired immediate action for a project that had been in mind for some time. A list of organ compositions by American composers was requested of T.A.O., so we set to work.

The first list was compiled from recital programs published in T.A.O. over a period of more than a year, and the list was taken only from the programs of concert organists who have every right to be classed as among the finest recitalists in the world. It is recognized that composers often dedicate compositions to famous recitalists and thus inveigle the recitalists into playing them; we had no way of making allowances for that, hence made none. The list as given represents compositions by Americans—native or by adoption—which have been played in public recital by recitalists whose names are nationally known.

Some time ago I compiled from our rather large T.A.O. library a list of compositions by Americans which I by personal experience knew were splendid concert pieces; a month or so ago I finished that list by publishing the second half of it. Should any reader be interested, he will find personal comments on each composition in the July 1938 and June 1939 issues. Compositions in our main list that appeared also on my personal list of concert favorites are marked * on the list. Later I asked Dr. Roland Diggle to furnish a list of American compositions he considered superior for recital use; if any of his numbers appear on this first main list they are marked †.

The remaining numbers recommended by Dr. Diggle are given in a separate list. And the remaining numbers on my own list are similarly given in a separate list. Finally I give also another list of works in larger form which, if I were a concert organist, I certainly would learn and play often enough to know whether or not I was capable of making them interesting to an audience. Often music fails not because of the music but because of an unsympathetic player. On my own list I wanted to include the Sonata Tripartite (Summy) which Gordon Balch Nevin did me the compliment of dedicating to me, but I refrained because of possible prejudice; I'm glad to see it on Dr. Diggle's list. And the Yon Sonatas too; Dr. Diggle includes them, but the poorly-equipped player will not find himself capable of reading them at sight, for they are not at all easy.

Is it too much to demand that every recitalist worthy the name undertake to select one major American work each year and stick to it until he can play it well enough to make it attractive to audiences?—T.S.B.

Publishers: a—Schmidt, b—Boston Music Co., co—Oxford-Fischer, g—G. Schirmer, h—Gray, j—J. Fischer & Bro., o—Ditson, s—Summy, uw—White-Smith.

LIST 1:

Programed by Famous Recitalists

Andrews, From the Mountainside
In Wintertime
Sonata 1†
Sonata 2†
Sunset Shadows
Barnes, Petit Suite
Suite 2
-g, Suite 3
-g, 'Symphony' 1†
Bartlett, Grand Fantasia
Meditation Serieuse
-g, Toccata E
Baumgartner-h, Idyl
Becker-g, Sonata 1
Bedell-vs, Berceuse et Priere
-j, Harmonies du Soir
-s, Legende
-s, Pastorale
Bingham-g, Cathedral Strains
-g, Harmonies of Florence
-g, Rhythm of Easter†
-b, Roulade*†
Brewer-g, April Song

Candlyn-a, Toccata
Clokey-h, Canyon Walls
-h, Norwegian Village
-j, Old Irish Air
-h, Wind in the Pine Trees
Cole-a, Rhapsody
DeLamarter-h, Carillon
Gothic Prelude
Dethier-j, Allegro Appassionato
-j, Andante Cantabile
-j, Caprice: The Brook*†
-j, Festal Prelude†
-j, Nocturne A
-j, Pastorale Scene
-j, Pennsee Printiniere
-j, Scherzo Ef*
Dickinson-s, Berceuse Df*
-h, Storm King Symphony
Edmundson-j, Bells Thru the Trees
-h, From Heaven High
In Terra Pax
Federlein-j, Valerie*
Gaul-j, All Saints Day
-j, Ave Maris Stella
-j, Hebrew Prayer of Thanksgiving

Ibbotson, Through the Mist
James-o, Meditation Ste. Clotilde*
-h, Sonata 1†
Kinder-j, Exsultemus
-j, In Moonlight*
-j, In Springtime
-j, Summer Morning
The Thrush
Loud-uw, Thistledown
Maitland-j, Friendship's Garden
McAmis-h, Dreams*
Nevin-s, Grandmother Knitting
-s, On the Avenue
-s, Urchin Whistling
-s, Will o' the Wisp*
Noble-j, Elizabethan Idyl
-g, Solemn Prelude
G. Read, Passacaglia & Fugue Dm
Rogers-g, Sonata 1*
Russell-j, St. Lawrence Sketches*
-j, Bells of St. Anne de Beaupre*
-j, Citadel at Quebec*
-j, Song of the Basket Weaver*
-j, Up the Saguenay*
Schminke-j, Marche Russe
Skilton-j, American Indian Fantasie
Snow-h, Distant Chimes
Sowerby-b, Comes Autumn Time
-h, Fanfare
-h, Joyous March
-h, Pageant
Stoughton-uw, Arabian Nights Tales
Taylor-j, Dedication*
Weaver-j, The Squirrel*
Yon-g, Concert Study 1
-g, Concert Study 2
-j, Echo*
-j, Gesu Bambino
-j, Hymn of Glory
-j, La Concertina*
-j, Primitive Organ*
-j, Sonata Cromatica†
-j, Sonata Romantica†

LIST 2:

Compiled by Dr. Roland Diggle

Barnes, 'Symphony' 2
Borowski, Sonata 1
Suite
Candlyn, Sonata Dramatica
d'Antalfy, Sportive Fauns
Dethier-j, Prelude Em
Edmundson, Apostolic Symphony
Impressions Gothique
Toccata
Foote, Suite D
Gaul, Yasnaya Polyana
Maitland, Overture
Nevin, Sonata Tripartite
Noble, Int. & Passacaglia
Toccata & Fugue
Parker, Concerto
Sonata
Rogers, Overture
Sowerby, Prelude on Benediction
Suite
'Symphony'
Webb, Feast of Easter
Yon-j, Concerto Gregoriano



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LIST 3:

Compiled by T.S.B.

- Barton-g, Marche aux Flambeaux
 Becker-g, Toccata D
 Cadman-uw, Melody in Folksong Style
 Clokey-s, Fireside Fancies
 -h, Mountain Sketches
 -j, Sketches from Nature†
 Demarest-h, Rustic Dance
 Diggle-o, Toccata Jubilante
 Edmundson-h, Folksong Prelude
 -j, Gargoyles
 Federlein-j, Sunset & Evening Bells
 Ferrata-g, Scherzino
 Gaul-h, Wind in the Grass
 Howe-g, Pastel
- Jepson-g, Pantomime
 Kinder-g, Berceuse C
 -g, Caprice
 -j, Jour de Printemps
 -j, Souvenir
 Kramer-o, Morning Song
 Kreiser-h, Cradle Song
 Macfarlane-g, Evening Bells & Cradle
 Song
 -g, Scherzo Gm
 -g, Spring Song
 McKinley-j, Cantilena C
 Nevin-j, l'Arlequin
 Shelley-g, Scherzo-Mosaic
 Stoughton-o, In Fairyland
 Swinnen-j, Chinoiserie

- Ungerer-j, Frere Jacques Dormez Vous
 Willan, Prelude-Fugue-Scherzo
 Yon-j, Minuetto Antico e Musetta

LIST 4:

Some Neglected Major Works

- Jepson-h, Sonata 1†
 -h, Sonata 2 (a Pageant)†
 -h, Sonata 3
 Rogers-g, Sonata 2
 -g, Sonata 3
 Simonds-co, Dorian Prelude Dies Irae
 -co, Iam Sol Recedit
 Sowerby-h, Carillon
 -h, Mediaeval Poem
 -h, Rejoice Ye Pure in Heart
 -h, Requiescat in Pace

Some New Organ Pieces

Reviews by ROLAND DIGGLE, Mus.Doc.

● The most important work published during the past few months is, I think, the *Passacaglia & Fugue on Bach*, by Bfm, by KARG-ELERT (Hinrichsen-Gray). The work was his last, was written for the American tour in 1932, and makes an outstanding recital number. There are 20 pages of the *Passacaglia* and 13 pages of *Fugue*; it is difficult and calls for a large modern instrument. The work has been edited and a number of valuable footnotes given by Johannes Piersig who played the work for the first time in London last winter. The first part of the *Passacaglia* is played as one self-contained movement, the tone being built up through variations, the tempo remaining unchanged. The second part, starting on page 11, should have a change of tone color from variation to variation and should prove most effective. The *Fugue* I believe to contain some of the Composer's best writing. The whole work deserves the serious study of organists, even if they play it only for their own enjoyment. Certainly our recitalists owe it to themselves to give the work a hearing.

A delightful *Sequence* in A-minor by the same Composer and publisher is an ideal service prelude of five pages. Written during the period of the Choral Improvisations, it has been available only in an expensive volume. I recommend this piece to organists everywhere, for it has the right atmosphere for the service and at the same time may be fitted into a recital program. Of moderate difficulty, it does need an organ with good voicing.

Again from the same Composer and publisher we have *Fourteen Interludes*, short passages in the form of improvisations and excellent for use as interludes during the service. These pieces, from 13 to 34 bars each, are typical Karg-Elert and should prove quite useful to organists who have need for this sort of thing.

For the average organist there is a charming *Pastorale* by Eric H. THIMAN (Hinrichsen-Gray). A short piece of three pages that can be effectively played on the smallest instrument, it should find instant appeal to listeners everywhere. I have played it a number of times as a service prelude and during communion, and it always makes friends. May I say that the get-up of this Hinrichsen edition is as near perfect as is possible—excellent paper, beautiful engraving, and no crowding—a delight to play from.

Another excellent edition is the new Cramer's Library of Organ Music by British and Foreign Composers, edited by Martin Shaw. The first seven numbers are now ready: *Gavotte-Minuet-Tambourin* by Handel, arranged by H. A. Bates; *Rondeau la Musette*, Francois Dandrieu, arr. by Harry Wall; *Two Minuets*, Handel, arr. Wall; *Allegro Giocoso*, Handel, arr. W. L. Snowdon; *Saraband & Balletto*, Martini, arr. Wall; *Three Sarabands*, Bach, arr. Wall; *Sarabanda &*

Giga, Domenico Zipoli, arr. Wall. All this music speaks for itself; the arrangements are excellent and no unnecessary demands are made on either player or instrument. I recommend them most highly as being music suitable for service, recital, and most excellent for teaching material. Here again the get-up is first-rate and I hope this new series will attain the success of the same publisher's collection of 18th-century music.

I want also to bring attention again to the *Four Improvisations on Gregorian Themes* by Everett TITCOMB (Wood). These four pieces, published separately, together with *Two Choral-Preludes* by Dr. Francis SNOW, are among the finest church pieces published either here or abroad for many years. I know how organists dislike spending money for new organ music by American composers, but I do urge you to break over and get some of these five pieces. If you do not find them ideal service material I'll eat my red flannel underwear. I was glad to have letters from two leading organists in England to whom I had sent copies, both saying "these excellent pieces are among the best organ music that has come from the States."

My old friend Horace Alden MILLER comes forward with a *Suite Negroid* which contains *It's a Me O Lord*, *Done With the Sin and Sorrow*, *Recitative Transito*, *Walk in Jerusalem Just Like John*. The work is not unduly difficult and I recommend it for your next recital; it is not too long, 24 pages, and is full of variety and color (Cornell).

STUDIES IN SCORE-READING

A book by Aubrey Reeves

● 9x11, 2 volumes, 55 pages in each, paper-bound (Hammond, London). There is no explanatory text, the books merely present short examples for the student to play for practise. Book 1 gives 100 examples in open score on four staves, using only the two familiar clefs, and 10 examples on five and six staves. Book 2 similarly gives 100 examples in open score on four staves, but using four different clefs, with 10 supplementary examples on five and six staves. The Author has graded them in a manner he considers better not to divulge. Any organist able to play these examples easily will be a much better musician for it. The books are excellent for their purpose.

STUDIES IN HYMNOLOGY

A book by Mrs. Crosby Adams

● 6x9, 96 pages, cloth-bound (Cokesbury Press). "A textbook designed for study-groups where attention is given to the subject." The chapters are: music instruments of Bible times, Bible foundations of church music, early church music, influence of Reformation, metrical psalmody, old-time hymn-singing in America, etc. The book is evidently more for laymen than for professional musicians; it is attractively printed and an ornament to any library.

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday T—Thanksgiving.
L—Lent.

After Title:

c.q.cq.qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.f.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or un-accompanied.

e.d.m.v.—Easy, difficult, moderately, vary.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire.
o—Organ. 3p.—3 pages, etc.
p—Piano. 3-p.—3-part, etc.
Hyphenating denotes duets, etc.

Vol. 22

JULY 1939

No. 7

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RICHMOND STATEN ISLAND

Phone: Dongan Hills 6-0947

NEW YORK CITY



TEMPLE OF RELIGION
at the New York World's Fair, housing an Aeolian-Skinner upon which
Ernest White plays programs twice daily.

THE AMERICAN ORGANIST

July, 1939

Directory of New York's Organ World

For the SUMMER VISITOR

NEW YORK has a few excellent organs, organists, choirs, and churches, but the summer is no time to visit them. Our thanks to the organists of the following churches for the data covering their music activities; our readers will know what to expect when they come to the World's Fair this summer and visit their favorite churches on Sundays. Churches are included in this list for various reasons—some because of the organ, some because of the choir, and some because of the organist. Churches having no music program are not included, even though a few of them may have excellent organs or organists.

Brick Presbyterian, DR. CLARENCE DICKINSON, now in temporary quarters at Park Ave. & 91st St., where the organ is a Roosevelt rebuilt by Austin some 30 years ago; one of the world's finest choirs, 30 adult professionals, all paid; two junior choirs of 21 voices. Dr. Dickinson is on vacation from July 1 to Oct. 1; Margaret Whitney Dow, substitute organist; services at 11:00 every Sunday; music season closes May 1, resumes Oct. 1; quartet and children's choirs during May, quartet in June, precentor from July 1 to Sept. 30.

Broadway Tabernacle, JOHN GROTH, Broadway & 56th St.; 4-61 Hutchings-Votey of 1908, paid chorus of 24. Mr. Groth leaves July 31, returns Sept. 1; services at 11:00 every Sunday; music season closes May 1, resumes Oct. 1; quartet during the summer. New 4m organ being installed this summer.

Calvary Episcopal, VERNON DE TAR, Fourth Ave. & 21st St.; Roosevelt enlarged and rebuilt to 3-62 by Aeolian-Skinner in 1936; chorus of 34 paid adults. Mr. De Tar leaves July 10, returns Sept. 10; Paul Callaway substitutes; services at 11:00 and 8:00; music season ends June 25, resumes Oct. 1; octet during summer.

Cathedral of St. John the Divine, NORMAN COKE-JEPHCOTT, Amsterdam Ave. & 112th St.; 4-106 organ installed some 30 years ago by Ernest M. Skinner Co., now Aeolian-Skinner Organ Co.; boychoir of 40 boys, 20 men; one of the most comprehensive choir-schools in America, where the boys live and have their complete schooling. Mr. Jephcott leaves June 18, returns Sept. 15; W. Judson Rand substitutes; services at 11:00 and 4:00; beginning in July a choir of 30 men furnishes the choral music. For the present the sanctuary and crossing are closed, part of the organ has been moved into the nave where the services are held while work is rushed on the old parts of the Cathedral so that the fairly-complete nave-crossing-sanctuary may be used before the World's Fair closes. This Cathedral is America's greatest monument to religion; plan to spend several hours in it, any

With the cooperation of some of the world's most distinguished organists T.A.O. gives its readers the important facts about the music of the City's churches in which organs, choirs, and organists are making the services unusually distinctive.

hour of any day of the week if it is impossible to enjoy a Sunday service there. Its seven chapels are all complete.

Church of St. Mary's in the Garden, GRACE LEEDS DARNELL, 521 West 126th St., 2m Moller a dozen years old; adult chorus of 25, junior choirs of about 100, all volunteer. Miss Darnell leaves Aug. 1, returns Sept. 1; Martin Shaw substitutes; services at 11:00; music season closes June 4, resumes Oct. 1; St. Cecilia junior choir begins June 11.

Church of St. Mary the Virgin, RAYMOND NOLD director, ERNEST WHITE organist, 139 West 46th St.; 4-84 Aeolian-Skinner installed in 1932 (not yet completed, see Feb. 1933 T.A.O. for complete data); adult chorus of 24 paid voices doing liturgical music of highest character, with much Gregorian, and much music that can be heard only in St. Mary's; this is New York's truly 'high church.' When Mr. Nold is away, Mr. White does both playing and directing; when Mr. White is away, Mr. Nold plays and directs. Services only at 11:00 from June 1 to Oct. 1, with full choir about as usual. "Much of the music sung is from the polyphonic school of the 16th and 17th centuries."

Church of the Ascension. The late JESSIE CRAIG ADAM made its music famous. Miss Adam died May 24; we have no other data than that she herself gave on May 20, which we give herewith, with profound regrets that New York City has lost one of its very finest church organists. The church is on Fifth Ave. at 10th St.; 4-79 organ installed in 1931 by the Skinner Organ Co., now Aeolian-Skinner (see April 1932 T.A.O. for stoplist); choir of 30 paid adults. Music season ends June 25, resumes Sept. 17; Howard Moore, assistant organist, was to substitute and will undoubtedly be in charge; services at 11:00 and 8:00, with men's quartet.

Church of the Blessed Sacrament, WARREN A. FOLEY, 71st St. east of Broadway; 4-109 Estey installed in 1937 (see Sept. 1937 T.A.O. for stoplist). No data from Mr. Foley.

Church of the Heavenly Rest, JAMES M. HELFENSTEIN director, HAROLD GENTHER organist, Fifth Ave. at 90th St.; 4-104 Austin of 1929 (see May 1928 T.A.O. for stoplist); paid adult chorus of 35, girls' choir, boychoir of 25 boys and 10 men, with harpist and tympanist. Mr. Helfenstein leaves June 15, returns Sept. 15; services at 11:00 and 4:00; music

season ends May 1, resumes Oct. 1; men's choir sings, beginning July 1.

Church of the Holy Name, ALBIN D. McDERMOTT, Amsterdam Ave. at 96th St.; 4-70 Moller dedicated December 1937 (see May 1938 T.A.O. for stoplist); choir includes 50 boys, 12 men, junior choir of 200, and double-quartet. Services Sundays at 11:00 and 8:00; regular Sunday services end June 30, resume Oct. 1. "During the summer the only musical services are Mondays at 4:00 and 8:00 p.m., with special organ programs at 3:45 and 7:45. Visitors are welcome to view the organ after any of the Monday services, which last about 35 minutes."

Church of the Intercession, FRANK T. HARRAT, Broadway at 155th St., 4-70 Austin, 1913; paid adult chorus of 55, junior choir of 30, boychoir of 35 boys and 18 men. Mr. Harrat leaves July 1, returns Sept. 1; Herbert Ralph Ward substitutes; service with junior choir at 9:30, main services at 11:00 and 8:00; music season ends in June, resumes in September; men's choir begins July 2.

Church of the Transfiguration (Little Church Around the Corner), FRANKLIN L. COATES, 1 East 29th St.; 3-54 Austin installed in 1927, rebuilt by Moller in 1935; boychoir of 26 boys, 12 men. Mr. Coates goes on vacation Aug. 1, returns Sept. 1; Arthur Spiesegger substitutes; services at 11:00, with choir of 12 boys and 6 men.

Fifth Avenue Presbyterian, HARRY GILBERT, Fifth Ave. at 55th St.; 4-88 organ built c. 1914 by Ernest M. Skinner Co., now Aeolian-Skinner Organ Co.; choral group of nine paid adults. Mr. Gilbert leaves late in June, returns in September; Walter Wild substitutes; services at 11:00 and 4:30, with quartet.

First Presbyterian, WILLARD IRVING NEVINS, Fifth Ave. at 12th St.; 4-90 organ installed in 1928 by Skinner Organ Co., now Aeolian-Skinner Organ Co.; paid chorus of 36 adults. Mr. Nevins leaves July 1, returns Sept. 10; Anna Shore-mount and Viola Lang will substitute; services at 11:00 and 8:00; music season ends May 1, resumes Nov. 1; precentor through the summer.

Grace Church, DR. ERNEST MITCHELL, Broadway at 10th St.; Aeolian-Skinner organ. No data from Dr. Mitchell.

Lutheran Church of the Holy Trinity, DR. HENRY F. SEIBERT, Central Park West at 65th St.; 3-27 organ installed c. 1929 by Skinner Organ Co., now Aeolian-Skinner Organ Co.; volunteer chorus of 20 adults with paid soloists, junior choir of 25. Dr. Seibert expects to be absent only a few Sundays in August, William Wehmeyer substituting; services at 11:00; music season ends July 1, resumes Sept. 1; two paid voices furnish vocal music beginning July 1.

Madison Avenue Presbyterian, SETH BINGHAM organist, HORACE HOLLISTER assistant organist and director of junior choirs, Madison Ave. at 73rd St.; 4-87 Casavant installed in 1913 (see July 1924 T.A.O. for stoplist); adult chorus of 58 volunteers and 7 paid professionals, junior choirs of 140. Mr. Bingham leaves July 1, returns Sept. 15; Mr. Hollister in charge during Mr. Bingham's absence; services at 9:25, 9:55, 11:00, and 8:00; music season ends June 15, resumes Sept. 15; octet begins July 1.

Riverside Church, DR. HAROLD VINCENT MILLIGAN, Riverside Drive at 122nd St.; 4-135 Hook-Hastings installed in 1929 (see Sept. 1931 T.A.O. for stoplist); paid chorus of 50, with junior choirs. Dr. Milligan leaves July 1, returns Sept. 30; Charles Henry Doersam and Morris W. Watkins substitute; services at 11:00 and 4:30; music season ends May 1, resumes Oct. 1; large chorus continues through entire summer; organ recitals every Sunday afternoon beginning July 2 and continuing to October, by Messrs. Doersam, Watkins, and others.

St. Bartholomew's, DR. DAVID MCK. WILLIAMS, Park Ave. at 50th St.; 5-160 organ installed in 1920 and enlarged in 1927 by the Skinner Organ Co., now Aeolian-Skinner Organ Co., and again enlarged in 1937 by Aeolian-Skinner; paid

chorus of 60. Dr. Williams leaves June 1, returns Sept. 1; his assistant, William Strickland, substitutes; services at 11:00; large chorus sings as usual through the summer.

St. George's Church, GEORGE W. KEMMER, Stuyvesant Square at 16th St.; 4-157 Austin installed in 1929 (see March 1928 T.A.O. for stoplist and March 1929); paid chorus of 60 adults, junior choirs of 60. Mr. Kemmer leaves June 26, returns Sept. 10; George Hutchison substitutes; services at 11:00; music season ends May 21, resumes Oct. 1; chorus of 20 adults begins July 2.

St. James' Church, G. DARLINGTON RICHARDS, Madison Ave. at 71st St.; 4-75 Austin installed in 1927; boychoir of 50 boys, 14 men. Mr. Richards leaves June 27, returns Sept. 24; William Isett Bender substitutes; services at 11:00; music season ends June 25, resumes Oct. 1; choir of a dozen men's voices begins July 2. "St. James' has beautiful windows . . . exquisite wood carvings and a reredos in the Spanish style by Anton Kirschmeyer, one of the Oberammergau group . . . It also has what is said to be the only arcaded chancel in the United States."

St. Mark's in the Bouwerie, WILLIAM A. GOLDSWORTHY, Second Ave. at 10th St.; 3-48 Moller installed in 1924; choral group of ten paid adults. Mr. Goldsworthy leaves Aug. 1, returns Sept. 1; services at 11:00; music season ends June 11, resumes Oct. 1; quartet begins July 1. As T.A.O. readers know, this is one of the most historic churches in the City.

St. Nicholas Collegiate, HUGH PORTER, Fifth Ave. at 48th St.; Austin organ. No data from Mr. Porter.

St. Patrick's Cathedral, PIETRO A. YON, Fifth Ave. at 50th St.; 4-162 Kilgen installed in 1930 (see March 1930 T.A.O.); men's solo ensemble of 22 voices, college choir of 120, boys' choir of 50. Mr. Yon leaves July 1, returns Sept. 15; Edward Rivetti substitutes; services at 10:00, 11:00, and 4:00; men's choir sings through the summer.

St. Thomas' Church, DR. T. TERTIUS NOBLE, Fifth Ave. at 53rd St.; 4-93 organ installed in 1913 by Ernest M. Skinner Co., now Aeolian-Skinner Organ Co.; boychoir of 40 boys, 20 men. Dr. Noble leaves June 11, returns Sept. 20; Grover J. Oberle, his assistant, substitutes; services at 11:00; music season ends June 11, resumes Sept. 24; mixed chorus begins June 18, boys return Sept. 20.

St. Vincent Ferrer's, S. CONSTANTINO YON, Lexington Ave. at 66th St.; 5-67 Balbiani installed in 1926 (see May 1926 T.A.O.); boychoir of 50 boys, 10 men. Mr. Yon leaves June 15, returns Sept. 20; services at 11:00 and 4:00; music season closes June 11, resumes Oct. 1.

Temple Emanu-El, LAZARE SAMINSKY director, GOTTFRIED H. FEDERLEIN organist, Fifth Ave. at 65th St.; 4-104 Casavant installed in 1929; paid chorus of 15 adults. Mr. Federlein leaves July 9, returns Aug. 25; William Rutherford substitutes; services Fridays at 5:20, Saturdays at 10:30; music season ends June 15, resumes Sept. 1; octet begins June 15.

Trinity Church, DR. CHANNING LEFEBVRE, Broadway at Wall St.; 4-74 organ installed in 1924 by the Skinner Organ Co., now Aeolian-Skinner (see July 1924 T.A.O. for stoplist); boychoir of 30 boys, 18 men. Dr. Lefebvre leaves June 25, returns Oct. 15; Frank Cleveland, his assistant, serves through the summer; services at 11:00 and 3:30, with choir at about half size; full choir resumes Sept. 15.

'OUT OF TOWN'

The foregoing churches are all in Manhattan borough where the vast majority of the City's wealth in all forms exists. The following are a few churches in Brooklyn borough that perhaps will interest some of the visitors, chiefly because the respective organists are so well known.

Church of the Neighbor, WINSLOW CHENEY, Clark St. at Monroe Place, Brooklyn Heights; no data from Mr. Cheney.

Emanuel Baptist, GEORGE WM. VOLKEL, Lafayette Ave. at St. James Place, Brooklyn; 4-40 Roosevelt of 1894, rebuilt

in 1935 (original chests retained); chorus of 45 adults. Mr. Volkel leaves July 1, returns Sept. 1; Louis Rub substitutes; services at 11:00; music season ends May 21, resumes Oct. 1; no choir through the summer.

First Presbyterian, R. HUNTINGTON WOODMAN, Henry St. near Clark, Brooklyn; 3-42 Roosevelt rebuilt in 1904 by Austin; chorus of 30 adults, mostly paid. Mr. Woodman leaves June 15, returns Sept. 15; Harold L. Sanford substitutes; services at 11:00; music season ends June 11, resumes Sept. 17; quartet begins June 4.

St. Paul's Church in the Village of Flatbush, RALPH A. HARRIS, Clinton and Carroll Sts., Brooklyn; 3-37 Hutchings-Votey of 1900; boychoir of 40 boys, 20 men, junior choirs of 100. Mr. Harris leaves July 1, returns Sept. 15; services at 8:30 with girls' choir, 11:00 with men's choir; music season ends June 30, resumes Sept. 15.

TWO MORE

Because they are nationally prominent, and deservedly so, we list two churches beyond the confines of New York City.

Garden City Cathedral, DR. MAURICE GARABRANT, Garden City, Long Island; 4-80 Casavant of 1924; boychoir of 36 boys, 17 men; junior choir of 50; adult chorus of 75. Dr. Garabrant leaves July 1, returns Sept. 5; Frederick Kinsley substitutes; services at 11:00 and 4:00; music season ends June 30, resumes middle of September; choir of 20 mixed voices begins July 2.

West Point Cadet Chapel, FREDERICK C. MAYER, West Point Military Academy, West Point, N. Y.; volunteer choir composed of 170 cadets; the organ begun by Moller in 1911 and almost continuously enlarged (by Moller) since then, has grown to be probably the largest church organ in the world, and certainly one of the finest, which only Mr. Mayer can demonstrate to perfection in recital. Mr. Mayer leaves June 20, returns Aug. 20; Chapel closes June 12, opens Sept. 3; only outdoor services at 9:00 on Sundays during the summer. But an automobile trip over Storm King Highway to West Point is none the less a delightful experience, even if Cadet Chapel organ cannot be heard.

Certainly there are other churches, organs, and organists in which some summer visitors will be interested for reasons of their own, but we have tried to make our list serve the purposes of the largest majority of our readers, without fear or favor. None of the organists listed has contracted to strictly follow the schedule given; a few variations will be only normal. T.A.O.'s hearty thanks to this distinguished company of organists whose cooperation has made this directory possible.

Things Other than Churches

- In addition to the churches the City offers the organist many other institutions of interest.

At the College of the City of New York, Dr. Charles Heinroth gives recitals twice a week through the music season, but the programs stopped in May and will not resume till the middle of October.

Carnegie Hall, 57th Street and Seventh Avenue, installed a 4-110 Kilgen in 1929 (see Sept. 1929 T.A.O. for stoplist) which is used now and then for paid-admission organ recitals, and would be used more frequently if the pipework had half a chance to be heard. The organ is buried behind walls; there is not one orchestral conductor in the known universe who would give a concert with his players located where Carnegie Hall has chosen to locate its organ.

Town Hall, 123 West 43rd Street, installed a 4-50 organ built by the Skinner Organ Co., now Aeolian-Skinner Organ Co. who recently did further work on the instrument. Lynnwood Farnam gave the dedicatory recital Feb. 22, 1924 (see July 1924 T.A.O. for stoplist). Town Hall auditorium is rather a long narrow room with the stage on the wide side



MR. GEORGE FISCHER
in his office at J. Fischer & Bro. headquarters, New York, where many superb organ manuscripts were accepted for publication.

and the organ, most regrettably, divided on either side of the stage, so that only a very small part of the audience can ever hear the two divisions of the organ as they should be heard. Richard Keys Biggs, Dr. Charles M. Courboin, Mr. Farnam, Pietro A. Yon and others gave occasional recitals to paid-admission audiences in Town Hall in the good old days. None has been given there for some time.

Wanamaker Auditorium, in the Wanamaker store at Broadway and 10th Street, originally had an Austin and when it came time to modernize and enlarge, the work was done in the special organ-shop set up in the Philadelphia Wanamaker store. Marcel Dupre gave the opening recital Nov. 18, 1921. It's a 4m but the authorities will not divulge the stoplist (see April 1921 T.A.O.). By courtesy of the Wanamaker management (music activities under the direction of Dr. Alexander Russell) organists have been permitted to give recitals on the instrument; otherwise it is used only for recitals and concerts presented by the Store, admission either free or by invitation. At the present writing, young Richard Ellsasser was the last to have been presented in recital there.

There are other splendid privately-owned organs in the City, such as in the Frick Museum and the American Academy of Arts and Letters, and of course there are a great many organs in the City's highschools. In addition there are the strictly privately-owned organs in Archer Gibson's residence-studio and in Pietro A. Yon's Carnegie Hall studios, while not a few organists now own 2m or 3m instruments for practise and teaching. The 3m practise organ by Moller in the studio of the Organists Cooperative Guild is elsewhere described in these pages; here the organist can buy practise time and work in comfort.

Among the builders themselves, Aeolian-Skinner maintains studios at 677 Fifth Avenue (at 53rd Street) in which is housed a 3-76 organ which some years ago was heard regularly in radio work, and for which a second broadcasting console was especially installed, as told in these pages last month (see August 1927 T.A.O. for the stoplist).

Other builders have representatives in the City and a few have offices, but so far as we know none has his own studio with his own organ in it, though the M. P. Moller office in the Waldorf Astoria is but a few rooms removed from the 4-123 Moller in the Grand Ballroom (see Feb. 1932 T.A.O. for stoplist) which was dedicated by Karg-Elert, Jan. 6, 1932.

Guilmant Organ School

- Though there are many conservatories, some of them quite famous, in New York City, the Guilmant Organ School takes first notice, since it was founded by Dr. William C. Carl in 1899, thus becoming the first such school in America

devoted exclusively to the training of organists. The 38th annual commencement was held in the First Presbyterian, headquarters of the School, June 5, under the direction of Willard Irving Nevins, who succeeded Dr. Carl as director in 1936. The graduates: Harold Edwin Hanson, Rebecca May Haviland, Sophy M. Koch, Josephine Vescuso, Herbert A. Walton, and Thelma Mount post-graduate. The William



CARL MEMORIAL ORGAN

in the First Presbyterian Church, New York, erected by gifts of the friends of the late Dr. William C. Carl.

C. Carl Gold Medal went to Mr. Walton and the Silver Medal to Miss Koch; awards for the most proficient in the first-year examinations went to Doris Breinig and Frances Merritt.

Free scholarships for organ study are again offered by the Hon. Philip Berolzheimer, Mrs. Elsie Carl Smith, and the Lucy Stella Schieffelin Estate; full details from the School.

The School originally, in keeping with the ideas of those days, specialized in organ-playing and theoretical work, but as choir-work became increasingly important the curriculum and faculty were enlarged and today a great deal of work is done in voice, choir-training, and kindred subjects, in addition to organ-playing and theory. And the faculty now includes: Norman Coke-Jephcott, Grace Leeds Darnell, Amy Ellerman, Viola Lang, Edmund J. Linhares, Willard Irving Nevins, Hugh Ross, George Wm. Volkel, Frank E. Ward, T. Carl Whitmer.

School of Sacred Music

• Dr. Clarence Dickinson, long famous in the realm of church music, had developed his chosen subject to such extent as organist of Union Theological Seminary, New York, that in September 1928 the Seminary announced the School of Sacred Music with Dr. Dickinson as director, a School for the development of everything pertaining to church music. With a complete curriculum and a distinguished faculty, the graduate can attain the degree, Master of Sacred Music; each year reaches its climax in a public service of music composed

by candidates for the M.S.M. degree. Headquarters of the School is at the Seminary, Broadway and 120th Street.

The faculty: Dr. Clarence Dickinson, Helen A. Dickinson, Canon Douglas, Becket Gibbs, Marguerite Hazzard, Charlotte Lockwood, Carl F. Mueller, Mrs. Wm. Neidlinger, Dr. T. Tertius Noble, Hugh Porter, Franklin Robinson, L. Harold Sanford, Frederick Schlieder, Edwin J. Stringham, Christos Vrionides, Morris W. Watkins, Corleen Wells.

Blowing New York's Organs

• Any organist who remembers the good old days of feeder-bellows will appreciate what the modern blower has done for organ playing. Not only is the wind steadier but the operation is virtually noiseless. And much of the credit for this goes to the Orgoblo, manufactured by Spencer Turbine Co. The first Orgoblo to reach New York was installed in St. Clemens Church in 1904 and in the next year an Orgoblo went to North Presbyterian, is still there, still working, and helping the organ to work too. That was No. 192. No. 25,930 was installed only recently in St. Andrew's R.C. In 35 years something like 26,000 Orgoblos have been installed, with 4000 junior Orgoblos for harmoniums, etc.

Orgoblos furnish the wind for such distinguished organs as those in St. Bartholomew's, St. Thomas', Wanamaker's, St. Patrick's Cathedral, Cathedral of St. John, Carnegie Hall, Riverside Church, etc. The two largest single units are the 50 h.p. Orgoblos in Radio City and the Paramount, and next comes the 40 h.p. in St. Patrick's. In some cases there are duplicate Orgoblo outfits, so that if through lack of care the brushes burn out or something else interferes temporarily with one motor, the complete duplicate equipment can be switched into use instantly.

Going to the Fair

• What will a visit to the World's Fair cost? From anywhere in Manhattan the total transportation, via the excellent Long Island division of the Pennsylvania Railroad, will be 30¢ round-trip; admission will be 75¢. There are no other expenses, unless the visitor wants to buy something to eat—which can be done at perfectly normal costs or, if careless or indifferent, at surprising cost. Aside from the girl-shows (all packed off into one distant corner and not a true part of the Fair at all) no admission is charged anywhere, other than at the rather communistic perisphere, which is not so enjoyable as the free General Motors exhibit. And for the exaltation of communism, take a good look at some of the statuary around the Fair grounds. If especially interested in jokes, take a look at the W.P.A. building; its fathers promised congress the cost would be only \$250,000. and that it would feature 'relief' labor; after the Fair opened the building was still incomplete, had cost \$544,000. already, and had used less than 18% 'relief' labor.

Turning to much cleaner topics, the chief organ is of course the Aeolian-Skinner in the Temple of Religion (stoplist in March T.A.O.); the Fair press department says there is also a unit organ in the entertainment lot somewhere, and we believe a Holland builder has sent a small baroque organ over as his contribution.

Holland also contributed a carillon, and in the Belgian tower there is a 35-bell carillon from Belgium which is heard frequently in the main section of the Fair grounds; the "Stephen Foster Memorial Carillon" by Deagan has already been described and pictured in these pages, and will be found in the Florida building in the entertainment section of the Fair.

In the Bell Telephone exhibit the musician can get a free test of the acuteness of his hearing, done quite scientifically. In the General Electric building he can try his ears on the

shocks produced by two five-million and one ten-million volt releases of electricity, the latter jumping a 30' gap. In the medical center he can see what makes his ears function to tell him which direction he's going as well as how he hears. But there are too many things of scientific, commercial, and artistic interest to be catalogued here. As for the Fair, it's not just another splurge. It's something very magnificent, instructive, interesting. For example, for novelty there is the machine that, by manipulating keys, can be made to talk,

answer questions, and carry on a conversation. R.C.A. is demonstrating an electrical device "designed to take the place of costly, space-consuming bell carillons," while Westinghouse goes one better and uses electricity not to produce tone but merely to operate it, as described in these pages. At a total cost (complete transportation and entrance fee) of \$1.05 the visitor to the New York World's Fair will certainly get more entertainment and interest than can be had from that \$1.05 spent in any other way.

Effect of Different Pipe-Materials

By Dr. C. P. BONER and R. B. NEWMAN

Analyses of Organ Tones: Article 8

CONTINUING the report from the June issue we now deal with the effect of the nature of the cylindrical walls on the harmonic structure of the tone, and in connection with the effect of thickness of walls of a given material, it is of interest to note the effect of making large changes in the material and thickness of the pipe-walls. For this test, a Diapason pipe was cut through, perpendicular to its axis, at a point just above the flattened portion of the wall, 3" above the languid. The end was turned smooth, so that other cylindrical tubes could be fitted to the driving portion. Several such tubes were made, each so chosen that the joint between the cylinder and the lower, or driving, section was continuous and air-tight. Analyses of the original pipe, before the cutting, and of the re-joined pipe following cutting, showed negligible changes in harmonic structure, and it was concluded that the fitting was satisfactory. Cylinders used and their dimensions are recorded herewith.

Some surprising results were measured when the materials used in the pipe body were changed; present report compares the effect on tone of common pipe-metal, heavy copper, light copper, galvanized iron, steel, and shellacked paper.

gave out fluttering, discordant sounds. When shellac was first applied, no improvement was noted. However, as the shellac dried, continued improvement in speech was noted over a period of three or four days. At the end of that time, speech was very satisfactory. If the paper pipe is grasped in the hand in such manner that the cylindrical shape of the pipe is distorted, the normal tone fails and only discordant noises are produced.

The light-weight copper pipe gives a very interesting effect when the wind is suddenly cut off. The air-column and thin-walled cylinder continue to vibrate for an appreciable time

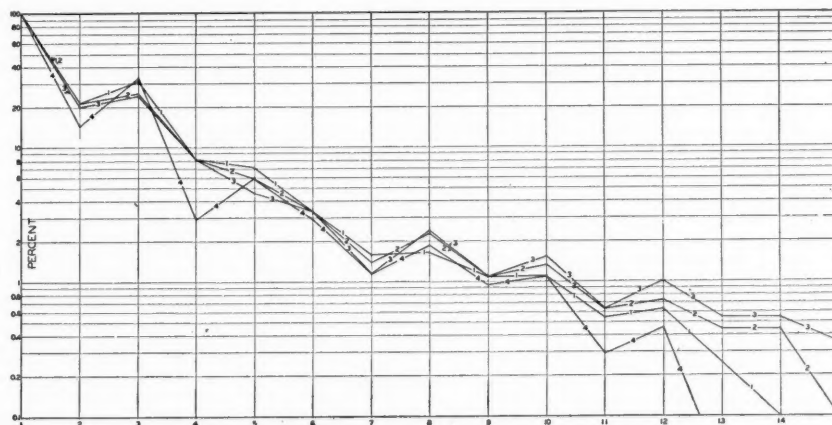


Fig. 4: Harmonics of pipes made of pipe-metal, iron, steel, and paper.

SEVEN CYLINDERS

	POUNDS WEIGHT	THOUSANDTHS THICKNESS	ELASTICITY	MATERIAL
1.	2.2	50	1.7	Common Pipe Metal
2.	.7	25	17	Galvanized Iron
3.	2.2	70	20	Steel
4.	.15	8	Small	Shellacked Paper
5.	.3	5	12	Light Copper
6.	.5	13	12	Medium Copper
7.	.9	29	12	Heavy Copper

Several interesting facts were noted about these pipes before the analyses were made. When the paper cylinder was first formed, the resulting pipe refused to speak; it merely

after the valve has been closed; and the frequency of this vibration is about three vibrations per second lower than the normal speaking-frequency of the pipe. In fact, both modes of vibration exist simultaneously for a short time, and the resulting beating effect is not unlike a Flute Celeste. It is possible that this effect might be pleasing in special cases.

In FIGURES 4 and 5 are shown the results of the tests on cylinders of various materials. Although the reader can easily make his own study of these charts, the following conclusions may be helpful. [FIG. 4 gives the percentage values of harmonics from No. 1 groundtone up to harmonic No. 15, and covers only pipes No. 1, 2, 3, and 4. FIG. 5 gives the same for pipes No. 5, 6, and 7, to which are added the percentages

for pipes No. 1 and 3, to enable the reader to the more readily grasp the whole situation, as to chart the 'curves' for all seven pipes on one graph would bring the 'curves' so close together as to make the results difficult to decipher.—ED.]

FUNDAMENTALS: The fundamental amplitudes of all the cylinders were the same with the exception of the paper pipe; its amplitude was 77% of the others. One must conclude that, given a constant driving structure, the fundamental amplitude of a pipe is essentially independent of the material of the side wall. One must conclude also that the differences found in the fundamental in the weight test (FIGURES 2 and 3) are probably attributable to important effects of thickness

6. Common metal, No. 1

7. Paper, No. 4

REGION C, HARMONICS 12, 13, 14, 15: The order of cylinders in this region is as follows:

1. Steel, No. 3

2. Medium copper, No. 6

3. Galvanized iron, No. 2

4. Heavy copper, No. 7

5. Light copper, No. 5

6. Common metal, No. 1

7. Paper, No. 4

Roughly speaking, this order is also the order of elasticity.

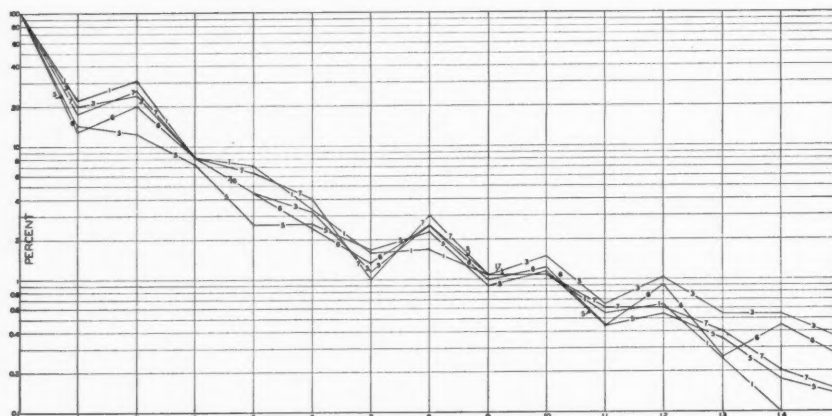


Fig. 5: Harmonics of pipes made of three weights of copper.

of material in the mouth and languid structure, in the boot, etc., rather than in the upper cylinder.

REGION A, HARMONICS 2, 3, 4, 5, 6, 7: In the range covered by the first six overtones (musical intervals of the octave, twelfth, fifteenth, seventeenth, nineteenth, and flat twenty-first) the common metal pipe, composed largely of lead, is supreme. It is surpassed, in a negligible degree, at only two harmonics: at the sixth harmonic (by the heavy copper pipe) and at the third harmonic (by the paper pipe).

In Region A, the paper pipe is deficient in second and fourth harmonics, but is otherwise quite the equal of the metal pipes.

Galvanized iron is superior to steel in Region A, is substantially equal to heavy copper, and is superior to lighter weights of copper.

Increasing the thickness of wall of the copper cylinder definitely increases harmonic development in Region A.

The cylinders arranged in descending order of harmonic development in Region B are as follows:

1. Common metal, No. 1

2. Galvanized iron, No. 2

3. Heavy copper, No. 7

4. Steel, No. 3

5. Paper, No. 4

6. Medium copper, No. 6

7. Light copper, No. 5

REGION B, HARMONICS 8, 9, 10, 11: In this region the steel pipe is obviously supreme, except at the eighth harmonic, where the heavy copper pipe excels. The paper pipe begins to show marked deficiencies and the light copper pipe shows little improvement, with reference to Region A. The cylinders arranged in descending order of harmonic development in Region B are as follows:

1. Steel, No. 3

2. Heavy copper, No. 7

3. Galvanized iron, No. 2

4. Medium copper, No. 6

5. Light copper, No. 5

PRESSURE VARIATION INSIDE THE BOOT: In comparative tests between pipes, it is often necessary to maintain the pressure-constant while other factors are varying. Obviously, the effective pressure is that at the flue, beneath the languid. It was thought desirable to measure the variation of pressure from the toe to a point just beneath the languid, along both the front and back faces of the pipe. The measurement was made with a sensitive manometer. Pressure beneath the toe was 4.25".

Just inside the toe, the pressure has its lowest value, due to the high speed of the wind-stream. The pressure rises to a maximum at some point between toe and languid, the maximum being closer to the languid on the back side of the pipe. Just beneath the languid, the pressure again falls, due to the higher speed of the stream as it passes through the flue. Since the speed is greater along the front side, the pressure is less (just below the languid) on the front side than at the rear. Since the constriction at the toe has such a marked effect on the pressure, due to the high speed of flow, a series of experiments will be undertaken to show the relative effects of cutting down pressure seriously at the toe, at the flue, and in the chest itself.

Pipes for these series of tests were especially constructed to our specification by the Wicks Organ Company.

Another One

• "An electrical musical instrument that captures all the richness of tone, volume and color of the grand piano, and is housed in a cabinet no larger than a spinet, has been developed by R.C.A. engineers in collaboration with craftsmen of the Story & Clark Piano Co. The new instrument will be marketed under the name Storytone." We don't know what it's all about but it seems to be a piano of dwarfed size in conjunction with phonograph and radio equipment, all coming out of the same loudspeaker. The 'press release' gives no facts, only praise. Anyway it's to be marketed under a truthful name.

A Reuter Four-Manual of Unusual Merit

By Dr. WILLIAM H. BARNES

DURING the many years that the Editor of T.A.O.'s Organ Department has been writing editorials and comments on organs, he has for one reason or another not happened to have described a Reuter Organ. This has not been an intentional oversight. It is simply due to the fact that until recently he has had insufficient knowledge of their work.

The Reuter Organ Company, founded in 1917, brought together a group of individuals expert in organ construction, several of the officers of the Company having had experience with wellknown builders in other parts of the country. During more than a score of years this Company has been quietly and persistently building organs, many of them small, with occasionally a good-sized four-manual contributing to the variety of work which they have done. The territory served by this Company, which has contributed the greater part of their work, has been west of the Mississippi River as well as the southern states, where their work is naturally much better known than it is in the eastern part of the country. Fewer examples of their work in the east is the only reason for this. I have come to the conclusion that their work should be much better known east of Kansas.

The First Methodist Church, located in Lawrence, the home town of the Company, is another of the increasing number of older churches which have been transformed and modernized by rebuilding the chancel front in the Episcopal style so that the organ may be placed in chambers on either side of the chancel and an altar may be placed as the central point of interest to the congregation as they look toward the front of the church. There is certainly everything to recommend this treatment. It has been quite successfully carried out here, as well as in numerous other instances which I have observed. In this particular case there was some acoustical treatment added to the ceiling which certainly did not make it any easier for the organ-builder.

We will not embark on my particular pet peeve of the overdone acoustical treatment of churches, which seems to become more and more common in these past few years. The organ-builder suffers, the church suffers, and even the minister suffers if he but knew it. Unfortunately for the organ-builder, the minister is usually convinced by the acoustical engineer that the preacher's voice can be heard to better advantage with the treatment recommended. It is useless then for the organ adviser to argue or suggest less treatment for the benefit of the organ. While this First Methodist Church is certainly not resonant, it is not as bad acoustically as some others.

The vicepresident of the Reuter Organ Company, Mr. C. B. Russell, and his brother Mr. Lloyd E. Russell gave the organ to the church as a memorial to their parents and thereby secured ideal conditions for the organ-builder so far as being able to build an organ exactly in accordance with the best ideas and tastes of the builder, with no outside interference from the organist, organ committee, or so-called organ experts. There was just one outside interference, viz. myself, who, at the invitation of the Reuter Company, furnished some suggestions and advice to them as to scaling of various stops, and particularly the regulation and composition of the mixtures. I mention this at the request of the Reuter Company, not because I wish to share the credit for the success of this organ, but to prove that this Company has the facilities and ability to produce an organ of the new type in a highly satisfactory manner, when the occasion arises to build such an

Description of an organ in which the builder was free to design and voice to his own satisfaction but chose instead to follow a designer's suggestions, and something about the resulting organ, together with a catalogue of the changes made.

instrument. In this case they were not held down to the older ideas by insistent purchasers.

An inspection of the stoplist will make it evident that the Russell brothers did not stint in any way in the design and scope of this organ, which, after all, is installed in an average-sized church. No doubt had the church been buying the organ, it would have been found necessary to get along with one about half the size—at least in these days of small organs for good-sized churches, which seem to be the rule.

The statements made at the beginning account sufficiently for the fact that the majority of Reuter organs have been built in conformity with the taste and uses to which they will be put by the organists and the churches to whom the organs are sold. In a great many instances, the organists who play these organs are not solo players, but handle merely the service-playing as best they can. The works of the great contrapuntal composers are not heard in many of these churches. It is important that the solo voices, the flutes, or the strings and the unison Diapasons, be emphasized primarily. With this in mind the Reuter Company was interested, as many other builders, in securing a solid, dignified tone from the Diapasons, and variety from the subsidiary voices, with no great effort made for clarity or ensemble. There is no criticism of the builder for furnishing what his customers demand. He must do this to stay in business.

A few years ago, some of our more academic-minded and trained players, notably in the east, made an insistent and increasing demand that the organ be clarified by the elimination of thick flutes and tubby Diapasons, and that many ranks of mixtures and bright chorus-reeds be substituted. This demand has been most seriously followed by some builders while a number of others have compromised with the clarified ensemble idea to a greater or less extent. Reuter is now one of those builders who must be classified, in my opinion, as associated with the clarified ensemble. While they are not in a position, because of the clientele which they normally serve, to go to the extent to which some of the other builders have gone in the matter of clarification and extreme brilliance, the organ under discussion is certainly to my mind an excellent example of the blending of the older and newer ideals of tonal design. Such an organ has my most cordial approval.

Now to some detailed analysis:

A 16' Violone on the Great is a mild, fairly liberally-scaled string-tone and makes an excellent double for this division, as well as a valuable Pedal stop. The rest of the Great is almost in exact accord with the classic-minded enthusiasts' ideas, except that it contains a Tromba. Later extreme examples of the classic type of organ contain no chorus reed. This particular Tromba fits in with the dignity and gravity of the division in a highly satisfactory manner. The compromise here with the tastes of many organists is made by having the upperwork kept fairly mild. Starting with the Octave, which is only slightly bigger than the Second Diapason in strength, the balance of the upperwork tapers off. However, a thoroughly satisfactory ensemble results, which,

though lacking the brilliance of the extreme examples, is likely to please the ears of many more people.

Where the most complete surrender to the newer theories of design has taken place is in the Swell Organ. Here we have an ensemble, played either at unison pitch or with the octave coupler added, which is thoroughly satisfying in every way. The flue chorus is kept almost entirely without weight of tone. The Geigen Diapason and Geigen Octave are both quite stringy, and the Rohrflöte and Spitzflöte are both very mild in character. The build-up is inevitably a little abrupt between the full flue work plus Oboe at the point where the unison Trumpet is added. This Trumpet is of exactly the right quality for the Swell Trumpet, in my estimation, being 4" diameter at CC. It is frequently referred to in modern work as Trompette. However, this example has possibly a little more body of tone than the true Trompette. The 4-rank Plein-Jeu is most successful. Its breaks occur between F-sharp and G at every octave. The pipes are slightly larger than Dulciana scale and are voiced brilliantly, but there is no spikiness or shrieking in this mixture, with or without octave couplers. It puts a bloom and a sort of halo about the full Swell and greatly enhances and fills in the effect of the very brilliant Trumpet.

Note also the mutations, while marked Nasard, Flautoino, and Tierce on the stop-knobs (though I presume these stops will not be so labeled when T.S.B. gets through adapting the stoplist to standard form) are not taken from the Rohrflöte (the usual procedure) but from the Spitzflöte, playing at six pitches on the Swell and two pitches on the Pedal. There are one or two octave-duplexes as well; otherwise the manual divisions are straight. The combination of the 8' Rohrflöte with the 2' Flautoino and 1 3/5' Tierce taken from the Spitzflöte, is perfect as to balance and character—ininitely more successful than when these mutations are taken from the principal 8' flute. In fact, the three mutations make a very satisfactory Dolce Cornet for soft effects; naturally the soft voices of these mutations are overpowered when the Trumpet and big mixture are drawn.

The Choir Organ is quite conventional, the Viole d'Orchestre is not of so small a scale as to make it unusable or unblending, while the English Horn and Clarinet are very successful examples of solo reeds.

There is not much of the Solo Organ which contributes to the ensemble, except the Tuba Mirabilis which in reality is not a foundational example of this stop but is rather a Trumpet of powerful and dominating quality on 8" wind. This is all that need be added to the ensemble (and then only for fff effects) by a Solo Organ of this size, as the Great and Swell must be relied upon for the ensemble. Here the contrast between the Great and Swell is so great and varied that nothing really needs to be added to the ensemble produced by these divisions, played either separately or together. The Solo strings are of broad character and the French Horn is an excellent example.

I am pleased to see the Doppelflöte returned to a position somewhere in the organ. Perhaps the Solo division is, after all, the best place for it. Certainly it is of far more interesting quality than any of the unison Harmonic Flutes or Claribel Flutes, and if left off the full-organ combinations, crescendo pedal, and full-organ pedal, it can certainly do no harm to the ensemble, tucked away in the Solo Organ where it really is a marvelous solo voice for certain types of music.

The Pedal Organ is perhaps a bit reactionary, though entirely adequate, to my mind, for an organ of this size. The augmented Pedal is made full use of, and there are no independent Pedal voices except of unison pitch—which doesn't worry me in the least.

Altogether this organ appears to me, as I have said earlier, to be a most interesting and effective example of carrying forward the clarified ensemble idea to a very useful and usable extent without going to any extremes. I found that contra-

puntal music was extremely clear in the middle and tenor octaves (the muddy portion of the compass in the unclarified organ) when played on this organ, and for an acoustically dull church there was all the brilliance the average listener could possibly want. The soft effects, such as Spitzflötes and Celeste, Unda Maris, and the milder Swell strings are all charming, floating, and ethereal in quality. A beautiful stop-knob console was furnished, all of the mechanics of which worked promptly, quietly, and reliably.

With four expression pedals provided, the selective expression device (connecting any group of shutters to any shoe) is most useful; no difficulty or awkwardness need be experienced in managing this number of crescendo pedals. The organist need merely set his selective device to operate all the shutters on one, two, three, or any number of pedals which he may feel he is capable of using.

The stoplist originally proposed for this organ was printed in the April 1938 T.A.O. Immediately afterwards, the Reuter Company asked me for suggestions, which resulted in several changes. First, the 16' Diapason on the Great was changed to a Violone, which was thought to make a more useful Great double and furnish some string-tone in the Pedal, as the 16' Salicional was omitted from the Swell division, and perforce from the Pedal also. In place of the 16' Swell Salicional, the Trumpet was extended to 16', giving the Swell a reed double, an essential for a proper Swell ensemble with a Plein-Jeu. The Viole d'Orchestre was transferred to the Choir. In place of the ordinary 4-rank Mixture, with fewer breaks, the specially-designed and voiced Plein-Jeu was substituted. The Swell 4' Principal was made a Geigen-octav. In place of the usual 16' Bourdon the Spitzflöte was extended to make the Swell flute double. All these changes in the original scheme were made possible because the organ was a gift, and the final decisions could be made by the builders. Naturally, no builder could make such changes, had a contract been signed with the church for a certain specified organ. Here the only limiting influence on the builders was the space available in the chambers, and the desire to adopt a final scheme which would produce the finest results possible.

It is a pleasure to report the progress which this Company has been making and has certainly made in this recent example and I am most happy to offer my sincere congratulations.

LAWRENCE, KANSAS
FIRST METHODIST CHURCH
Reuter Organ Co.

Dedicated, March 20, 1939
Organist, Mrs. Dorothy E. Miller
Guest recitalist, Dr. William H. Barnes

BEFORE		AFTER	
PEDAL		PEDAL	
EXPRESSIVE		EXPRESSIVE	
16	Diapason 32 Diapason (G) Bourdon 32 Bourdon (S) Salicional (S)	16	Diapason 44 Bourdon 32 Spitzflöte (S) Violone (G)
10 2/3	Diapason (G)	10 2/3	Diapason
8	Octave 32 Bourdon (S) Spitzflöte (S) Salicional (S)	8	Diapason Gedeckt (?) Flute (?) Violone (G)
4	Bourdon (S)	4	Violone (G)
16	Trombone 44	16	Tromba (G)
8	Trombone Chimes (G)	8	Tromba (G) Chimes (G)
GREAT		GREAT	
EXPRESSIVE		EXPRESSIVE	
16	Diapason 61	16	Violone 61

8 Diapason-1 61
Diapason-2 61
Flute h 61
Gemshorn 61
4 Octave 61
2 2/3 Twelfth 61
2 Fifteenth 61
III Mixture 183
8 Tromba 61
Chimes 25
Tremulant

PROCESSIONAL
8 Violin Dia. 49

SWELL

16 Bourdon 85
Salicional 85
8 Geigenprin. 73
Bourdon
Spitzfloete 89
Flute Celeste 61
V. d'Orchestre 73
Salicional
Voix Celeste 61
4 Principal 73
Bourdon
Spitzfloete
Salicional
2 2/3 Spitzfloete
2 Spitzfloete
1 3/5 Spitzfloete
IV Mixture 244
8 Trumpet 73
Oboe 73
Vox Humana 61
Harp (C)
Chimes (G)
Tremulant

8 Diapason-1 61
Diapason-2 61
Claribel 61
Gemshorn 61
4 Octave 61
Flute h 61
2 2/3 Twelfth 61
2 Fifteenth 61
III Mixture 183
8 Tromba 73r16'
Chimes 25
Tremulant

PROCESSIONAL
8 Violin Dia. 49

SWELL

16 Spitzfloete 97
8 Geigenprin. 73
Rohrfloete 73
Spitzfloete
Flute Celeste 61
Salicional 73
Voix Celeste 61
4 Geigenoctav 73
Rohrfloete
Spitzfloete
Salicional
2 2/3 Spitzfloete
2 Spitzfloete
1 3/5 Spitzfloete
IV Plein-Jeu 244
16 Trumpet 85
8 Trumpet
Oboe 73
Vox Humana 61
Harp (C)
Chimes (G)
Tremulant

CHOIR

8 English Dia. 73
Dulciana 73
Unda Maris 61
Melodia 73
Viola 73
4 Flute d'Amour 73
8 English Horn 73
Clarinet 73
Harp 49
4 Harp-Celesta
Tremulant

SOLO

8 Grossgedeckt 73
Gamba 73
Gamba Celeste 61
Tuba 73
French Horn 73
Chimes (G)
Tremulant

CHOIR

8 English Dia. 73
Melodia 73
Dulciana 73
Unda Maris 61
V. d'Orchestre 73
4 Flute d'Amour 73
8 English Horn 73
Clarinet 73
Harp 49
4 Harp-Celesta
Tremulant

SOLO

8 Doppelfloete 73
Gamba 73
G. Celeste 61
Tuba Mirabilis 73
French Horn 73
Tremulant

The only change in the list of accessories as given with the original stoplist in T.A.O. for April 1938 is that instead of the single crescendo-coupler (all shutters to Swell shoe) the instrument as built has the universal independent crescendo coupler by which any set of shutters may be coupled to any shoe.

Percussion: Deagan.

Blower: 7 1/2 h.p. Orgoblo.

Before: V-40. R-45. S-64. B-17. P-2897.

After: V-38. R-43. S-63. B-19. P-2829.

The comparative stoplists are given merely to show the details of how men differ on the stoplist question. We present them so that comparison will be very easy, and each reader can take his pick or mix them up to suit himself. As Dr. Barnes prophesied, we can't tell the difference between the tone of a set of pipes when played from this set of wires or that; it always sounds just the same to us. Those wires ought to make a difference, but they don't. Sorry. That's the penalty of being a crank for exactness. Anyway, T.A.O.'s method has the advantage not only of absolute honesty but also of enabling the organist to exactly identify all borrows. —T.S.B.

Some Elements of Choirmastership

By DONALD C. GILLEY

DR. HEALEY WILLAN bears a name that is quite familiar to choral conductors and organists. Born in Balham, London, England, he went to the Conservatory at Toronto, Canada, as head of the theory department, where since 1920 he has been vice-principal. His most recent teaching experience in this country has been at the University of Michigan during the summer sessions. Perhaps the best known of his organ compositions is the Introduction, Passacaglia & Fugue. The most popular of the choral compositions is his series of liturgical motets, of which "O King all Glorious" receives our attention.

This composition is the "Compline Antiphon" for Saints' Days "from the Sarum Gradual." The compline antiphon is used during the Catholic service in the last of the seven canonical hours or services of the day. The Sarum gradual has an interesting history, dating back to the time of St. Osmund, who was made Bishop of Sarum or Salisbury in England in 1078 by William the Conqueror. The particular manner of handling the details of the Roman liturgy that

By permission of the publishers one of Dr. Healey Willan's best works is used as an object-lesson for the choirmaster in his intricate task of preparing himself for rehearsal and then carrying his choristers through it for most effective results.

were established by this Bishop of Sarum spread through the south of England, the greater part of Scotland and Ireland, and represented, in main, the Roman rite as carried out in these times and localities. The gradual itself is the response and versicle to the reading of the Epistle, and is so called because at high mass it was sung from the steps of the altar.

In what I call the Conductor's Outline, reproduced herewith, the letters S, A, T, B refer to soprano, alto, tenor, bass. Wherever one of these letters appears above a note, that section has either an entry or prominent part. Once indicated, this section continues in prominence until the next letter over a note, at which time there may be a change in clef or part.

Two letters means two parts in prominence. Each section so marked on the score should have a gesture indication by the director. The choir should understand that when one part has an entry or a prominent melody, the other sections should let the given part stand out. This is, of course, relative in its dynamics and should be held in careful proportion.



THE CONDUCTOR'S OUTLINE

How the Author outlines a composition to gain a clear picture of the various entrances and leading voices

The outline is a picture of some of the details that should be in the mind of the conductor. The music is contrapuntal, hence it is as if the four voices were a group which had joined hands to make a moving circle. The circle keeps in motion, but changes outline to allow first one and then another of the figures to become more prominent. This is a delicate courtesy that adds to the grace of performance as well as to the interest of the listener. All music, whether harmonic or contrapuntal, will gain by a treatment of this sort. Too often the performance of a choral composition reaches no higher level than starting and stopping together, all members singing loud and soft on about 90% of the correct notes. Why not strive to paint something besides the framework of our cathedral?

Before going into rehearsal, memorize the outline. It shows primarily two things: where the entry of a given part or parts occurs, and which of the four parts is to be brought out. Do not try to beat a given number of beats in a measure here, but set a rhythmic pulse in motion by using the quarter-note as a unit and extend this gesture into a given section, such as soprano, tenor, or bass, to indicate an entry. Keep away from the piano; the music is choral rather than instrumental, and the piano gives a wrong idea to the choristers. Use the piano to correct mistakes if you must, but start to sing it unaccompanied from the very first.

Demand that the choir watch your gestures, and make it worth their while by giving them something to think about musically. The gestures must be clear and free, and must illuminate rather than cloud the score. Practise in front of a mirror if you think you are awkward. As the choir learns the composition, taper off the size and quantity of motion, for gesture is only a means and not an end.

The prime reason for having a clear-cut mental picture

of the composition when starting to rehearse is that it saves both the time and nerves of the choristers. Control yourself emotionally and substitute an intellectual drive for cheap antics that soon grow tiresome. Choristers will sense it if you have an understanding love and appreciation for good music. Reserve, for the most part, the true emotional lift for the times when you can take the audience along with you. The kindly regard and love which you may gain from your choir is based on respect, and respect is not given to those who are shallow or cheap, either musically or personally.

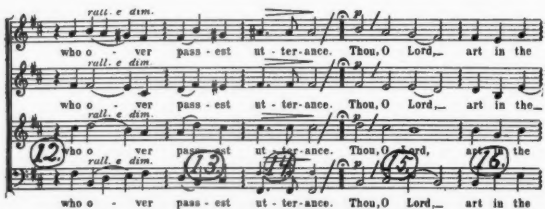
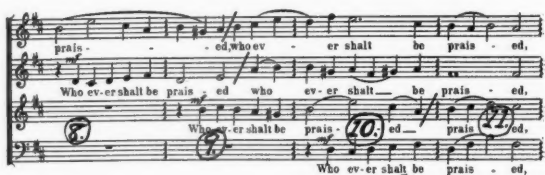
Rehearse at all times to accomplish something. Do not sing the composition just for the sake of singing it over. Have some definite thought to put into the minds of your choir, something to do and something not to do. Never stop them and ask them to go back without giving the reason. Talk to them as they sing, and call their attention to things as they do them. Think ahead of the choir and teach them to think. Explain, correct, lead, and drive.

Work so hard that there is no time for fooling or inattention. Start the rehearsal promptly and close on time, but do not give up much time in between. Time is the worst enemy of the director, so plan every minute you have. Take a positive attitude of working to get something done, and spend far more time in your own preparation than you do in rehearsal. Bend every effort to teach your choristers to work effectively and conscientiously. Hard work will produce more results than any one factor if it is directed, but just hard work alone is not enough. Let up on work during rehearsal only if you think it will lead to more effective work later. A choir soon grows proud of its ability to get things done, so don't deprive them of the pleasure. Do not be ugly in your work, but press the choir as far as you can for results.

20 King all Glorious

Compline Antiphon (For Saints Days and General Use)

HEALEY WILLAN



This reproduction of Dr. Willan's motet is done by kind permission of the copyright owner solely to illustrate Mr. Gilley's article and must not be used for any other purpose

The choir in the long run is as much interested in results as you are.

Anger has no place in rehearsal because it interferes with learning. Work without getting in an emotional jamb yourself or stirring up your choir. Save the emotions of your members for a chosen time, for you can lift the choir easily when you do it advisedly. Let your intellect guide you at all times in making each rehearsal give something to the members. If you do, your stalls will be full; if you do not, they will be empty. More choir members drop out from boredom than from any other reason, so sit up nights to think of new and interesting ways to present the material.

To secure flexibility and adequate response to gesture, try varying the tempo and interpretation. Make your choir follow your gesture no matter what you do. They will be more responsive in concert or service, and these variations will avoid any stereotyped groove. Cultivate an alert, sensitive, and musically intelligent chorister by using methods in rehearsal that demand musical response.

Change the key of the composition frequently, as it helps freshen things. For various reasons, the same key is not suited to all choirs, and the composer would be the first to suggest a key change if the music were made more effective.

When working out the parts, let everyone softly sing through the melody of a given section, stopping only when it is completely out of vocal range. No one likes to just

sit around and listen to a section go over its part alone, so put all to work. Use syllables, omitting the chromatic names of Ra, Le, etc., following the solfeggio system of letting Re and other syllables stand for Re sharp or La flat. This procedure does not do away with the moveable-Do to which most choristers are accustomed, but simply makes it easier to use syllables with chromatic music. It will also help them to sing at sight and give them practise in reading in two clefs.

Take the men to another room and turn the women over to an assistant if the composition is too difficult, or if you wish to minutely check the parts. When you have the men out separately, spend some time with them correcting vocal faults. Use the piano as little as possible even in part rehearsal, regardless of whether the anthem is accompanied or unaccompanied. Seize every opportunity to build up a tonal sense in your choir.

midst of us, and we are call - ed by thy Ho - ly Name.
 — midst of us, and we are call - ed by thy Ho - ly Name.
 midst of us, and we are call - ed by thy Ho - ly Name.
 midst of us, and we are call - ed by thy Ho - ly Name.

leave us not, O our God, that in the day of judge - ment
leave us not, O our God, that in the day of judge - ment
leave us not, O our God, that in the day of judge - ment
leave us not, O our God, that in the day of judge - ment

it may please thee to place us in the num ber of thy
 it may please thee to place us in the num ber of thy
 it may please thee to place us in the num ber of thy
 in the num ber of thy

Saints and bless - ed ones, O King most
Saints and bless - ed ones, O King most
Saints and bless - ed ones, O King most
Saints and bless - ed ones, O King most

bless - ed, most bless - ed, most bless - ed.
 bless - ed, bless - ed, most bless - ed.
 bless - ed, bless - ed, most bless - ed.
 bless - ed, bless - ed, most bless - ed.

This reproduction of Dr. Willan's motet is done by kind permission of the copyright owner solely to illustrate Mr. Gilley's article and must not be used for any other purpose

0 King all glorious, amid Thy saintly company, Who
Oh I aw oh I uh uh I ah-ee ay-ee uh uh ee oo
o I o I u a I i a i u a I

ever shalt be praised, who over passest utterance.
eh uh ah ee ay-tee eh oo oh uh ah eh uh uh eh
y y a a o o a e u e u e a

Thou, O Lord, art in the midst of us, and we are
 ah+oo oh oh ah i uh i uh uh ah ee ah
 o o a e o u a a

called by Thy holy Name; leave us not, O our
 aw uh ah+ee ah+ee oh ee ay+ee ee uh ah oh ah+oo
 ॐ ५ ī ī ō ī ā ū ५ ō

God, That in the Day of Judgment it may please
 aw ah i uh ay-ee uh uh eh i ay-ee ee
 ʊ ǣ ɛ̃ ā ɔ̃ ʊ̃ ʝ ǣ ʝ

Thee to place us in the number of Thy saints and
 ee oo ay uh i uh uh uh uh ah+ee ay+ee ah
 e a u t u z y i u a

blessed ones, O King most blessed.
 eh eh uh oh i oh eh eh
 ཧྲ ཧྲ ཏྲ ཏྲ ཏྲ ཏྲ ཧྲ ཧྲ

THE DICTIONAL ANALYSIS

A chart showing the vowel sounds the Author aims to get from his choristers when singing Dr. Willan's motet

In the accompanying Dictional-Analysis diagram the first line of vowel sounds beneath the words shows the more generally known spellings used by voice teachers to indicate the vowel sounds to be sung. Some of the vowel colors have been modified and changed according to the taste of the Author. There is considerable leeway as far as taste is concerned in this matter. I prefer, within limits, to brighten some of the dull vowel sounds that they thereby may be better projected into the sanctuary. The second line of vowel sounds gives the phonetic markings as in Webster's Collegiate Dictionary and indicates the exact color of the vowel.

Take any good dictionary and study the section devoted to pronunciation. It will help make you conscious of the way English should be spoken, and you will be more particular with your choir.

Have the choir sing through the composition without consonants, using only vowel sounds. Carefully explain what vowel sound it is that the choir is to sing in each word.

Whisper the words of the composition so that the consonant sounds may be isolated.

Consonants start and stop vowel sounds. Do not mix the

two or let one upset the other. Voiced consonants start and stop at the same pitch as the vowel to which they are related.

Diphthong vowels (vowels which have two sounds) should be explained and the method of singing them demonstrated. The choir should understand that it is the first of the two vowel sounds in a diphthong that is prolonged, and that the second sound is but a vanishing sound. The word Name in measure 20 might well be used as an example for demonstration. Ay is prolonged, and the ee sound appears just before the final consonant is formed.

Be sure that final consonants receive proportionate attention.

Be especially careful about the letter r, and keep it out of the vowel sounds.

Teach the general principles of dictional procedure to your choir, for they will respond to your corrections more quickly.

Test your results by distance. Go to the back of the church and listen, as defects show up much better than when you are close at hand. Judge your group as the audience will, by what they can clearly understand of the words.

From the point of view of the congregations, it is as important that they understand the words as that they hear correct notes. The message of the music is lost if the words are not clear. Bend every effort for results, for no one in the audience knows what is going on if the words are not distinct.

One of the most interesting things about this composition is the free rhythm which follows so closely the accents and spirit of the words. There are no bar-lines in the generally accepted fashion. Neither is there any time signature. This tends to free the composition immediately from any stilted, march-like beat, and yet makes it more rhythmic than ever. Dr. Willan has gone back to earlier practices in choral music in lessening the importance of bar-lines, but has no doubt felt some markings essential for ease in performance today.

The phrases are so much like chant in their freedom and flow that there is a lilt and roll to the rhythm that is entrancing. Note measures 7 and 8 in the soprano voice, and measures 30, 31, 32 in the bass. Do not these phrases have the same free style of the chant? To try to count 1-2-3-4 to these melodies would destroy the intention of the Composer. Yet, when the composition is put together it is so full of rhythmic life that it fairly sparkles. Feel this rhythm yourself, then give it to your choir in such fashion that the audience can not help but enjoy it.

As a help in understanding the free rhythm of a composition of this type, which bears such a remarkable resemblance in style to the composers of the sixteenth century, I recommend the following books:

R. O. Morris' *Contrapuntal Technique in the Sixteenth Century* (Oxford—Carl Fischer, \$2.85).

Ch. Kennedy Scott's *Madrigal Singing* (Oxford—Carl Fischer, \$3.25).

Smith and Krone, *Fundamentals of Musicianship*, Book 1, Lesson 6 on meter; Book 2, Lesson 1 on rhythmic accentuation and Lesson 5 on rhythm of sixteenth-century music (Witmark, \$2.50 each book).

These texts will no doubt broaden your present concept of rhythm and will lead to a more intelligent rendition of most of your truly choral music. Choral style has advanced and changed nearly as much as organ design in these last few years, and with equally happy results. We may have run into the ground certain vocal tricks, as we have certain extreme ideas in clarified ensemble for the organ. But the net result in each case is advance, and, as usual, advances are made by sifting older practices and combining them with the best of our modern ideas. For some reason or other we forget what a fine heritage we have, and we need to stop and examine methods and materials of a former age. Dr. Willan's writing indicates that he is most familiar with earlier choral practices, and we, as conductors, ought to be equally familiar to give an adequate performance.

Select a small group from your choir and sing some of the old English madrigals and early motets. If you have not already tried it you will be amazed at the interest manifested by the choristers. They soon grasp the idea that singing these compositions is like holding a musical conversation—which is quite different from listening to a speech and joining in with a few amens!

The message of this composition, from a spiritual standpoint, must be felt by the audience. To convey to a congregation the reverence, humility, and spiritual joy felt by a church choir that is aware of its charge is, of course, difficult. This presupposes an adequate technical presentation. No matter what excuses are offered, the spiritual message is still marred if the grammar is faulty. But suppose the choir does a fine piece of work in presenting the anthem, then how is the congregation to be made aware of and receive this message?

It is at this point that many choirs fall down, volunteer as well as professional. My own feeling in the matter is that unless the attitude, bearing, background, and spirit of the choir and director are definitely religious, they fail to convey this message. Many professional musicians smile at the idea of trying to be either the moral guardians of or examples for their choir members, or expecting them to conduct their lives according to Christian principles. The example is as strong as the precept. The difference between church and secular music is in the emotions they arouse in the listener. I hold to the belief that what you are speaks as loudly as what you say. If there is any truth in the statement that music actually has some spiritual force in the service—and, after all, our livelihood depends on this premise—why not exemplify it in our lives? A long face and holier-than-thou attitude is as bad as irreverence.

I have always enjoyed Haydn's reply when asked why his music was so cheerful: "When I think upon God my heart is so full of joy that the notes dance and leap, as it were, from my pen; and, since God has given me a cheerful heart, it will be pardoned me that I serve Him with a cheerful spirit."

Let your choir members see that you set this as your goal, and the congregation will soon sense it; and you will have done a better job as minister of music.

NOTICE: Healey Willan's "O King all glorious," copyright 1928 by the Oxford University Press, is used here for illustration by courtesy of the publishers. It may not be copied or used for public performance in any manner from this reproduction; for public performance copies must be secured in the usual manner from Carl Fischer Inc., Cooper Square, New York, Sole Agents for the U. S. A. We acknowledge with gratitude the courtesy of the Oxford University Press and Carl Fischer Inc. in granting the very unusual permission to reproduce the full vocal score in these pages as the basis of Mr. Gilley's discussion. Only the vocal score has been reproduced here, and to it Mr. Gilley has added his personal ideas as to phrasing (by the slanting lines between phrases) and the measures have been numbered for convenience. This is No. 2 in a set of eight Liturgical Motets, published by Oxford University Press and obtainable in America through Carl Fischer Inc. It is a superb piece of music from every viewpoint.—Ed.

Watch It, Brothers

• "We went to a special service of Russian music. It was well done but the effect on all of us was dismal and depressing. Eleven numbers were unaccompanied. The church has two organs, but a pitchpipe would have answered just as well. Heaven save us from a fate like this."—M. C. BALLOU. "Amen."—T.A.O. (Who was the offender? We don't know; the program gives no hint, but we know all too many organists whose unaccompanied choirs sound sour to all ears but their own. Funny world.)

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Publishing Problems

ENGLAND'S King and Queen have come and gone. They completely captured America, which is more than the whole British army and navy could have done. Certainly there must have been a crank or two somewhere in America to try to throw sand in the grease-box, but if there was, the public never heard about it. Nothing but the most enthusiastic goodwill and affection were universally shown here for these two truly royal people. It is doubtful if any sober-sided Britisher can realize how much Americans like King George and Queen Elizabeth.

Wouldn't this be a grand universe if at the head of every nation there were people of like mind and character with King George and his Queen? Oh well, we can't pause to enjoy this picture too long; we've got to get back to work again, drab though it seems by contrast. If the visit proves to the world that the great English-speaking universe is indivisible, firmly united at heart, it will have achieved its purpose.

Thanks, England, for the buggy-ride your parliament permitted your King and Queen to take across one little section of our land; I wish they could have seen America and Americans, instead of having been forced to see only our politicians. We hope they don't hold that against us; it wasn't our fault nor was it our choosing.

—t.s.b.—

Occasionally somebody misunderstands the efforts of T.A.O. in a way to call for correction. Just now we're accused of purposely holding back certain articles and forcing forward certain others, and the motives, they say, are hidden behind the dictation of some of our advertisers. The fact is that while an occasional advertiser gets thoroughly mad about this or that and would like to wring our necks, no advertiser recently has attempted to influence T.A.O.'s text pages in any way, though naturally when an article is being prepared about an individual or a corporation, the urge is to see it in print as soon as possible; but we've been caused more trouble by private individuals on this score than by advertisers.

Just now we are spending all our spare time on an article we first tried to get several years ago. Finally we got action and the facts began to accumulate. We did not have the facts thirty days till we began to get urgent requests that the article be published immediately. How can it? Nobody on earth has the facts in order yet; they are still mixed up with a mass of errors, and these must be weeded out by two men, both of whom are intensely occupied with other necessary problems and have only an occasional odd hour to devote to it.

We suggest or request certain articles, and six months or six years later we get results—with the request for immediate publication. The organist can understand how ridiculous such requests are if applied to himself. Let us say he is a concert organist and a week before the recital he is asked to include a new sonata that has just been published. Absurd. It can't be done. Or a church organist on Sunday morning is asked to change the anthem and use one he had just gotten from the publishers Saturday.

The only articles T.A.O. is purposely advancing into print

as rapidly as possible are those by Dr. Boner which give the entire organ world facts nobody ever had before. They benefit everybody alike. They are of supreme importance. We can't publish them too promptly; everything else must be side-tracked if necessary.

We have made several new enemies—men who formerly were friends—because we have had to refuse to publish certain comments on the sliderchest. Of all organ journals anywhere in the known universe, T.A.O. has been the only one to give free discussion to both sides of the sliderchest. What an organist thinks about it, or thinks he thinks about it, makes no difference whatever, because opinions of that kind reflect more imagination than fact. The fact is that one builder believes in the sliderchest while every other important builder in America is sure he has something that's definitely an improvement over the sliderchest. I cannot believe many of our readers want us to artificially resuscitate the sliderchest against the dictum of the overwhelming majority of our builders.

Many competent persons say the sliderchest cannot be made to work satisfactorily without increasing the cost of an organ; so far we have found only one builder who believes the sliderchest superior to every other type of chest. As matters have developed, T.A.O. would be open to condemnation for championing the sliderchest or allowing others too much space to do so. The sliderchest is exclusively Mr. Holtkamp's revival; the universal windchest is Austin's exclusive product; direct-electric action is Wicks' exclusive property. It is all very well for T.A.O. to accurately picture and describe these products, and it has; it would be an entirely different moral matter if T.A.O. were to champion any one of them to the extent of attempting to convince our readers that all other methods and all other builders were inferior.

This does not mean we have finished with the sliderchest any more than with the universal windchest, or direct-electric action, or pneumatic reed-control; but it does mean, so far as the sliderchest is concerned, that we can admit articles only when they deal with facts—not hopes or imaginings—about the sliderchest. And the point henceforth must be not whether the sliderchest can be made to work, but whether better tone can be gotten from pipes voiced to stand on a sliderchest than from pipes voiced to stand on any other type of chest. Finally, don't blame Mr. Holtkamp for any more of this than his undying enthusiasm; we've had no argument with him about it, no fervent petitions from him to go on and on immediately, no demands from him to instantly publish this or that. We can get along with Mr. Holtkamp all right, but some of his friends are pests.

—t.s.b.—

Among other pests also are, not those who send recital programs, but those who send perfectly normal and common programs with no distinctive features, and expect us to print them or they'll stop their subscriptions. Our reason for refusing is merely that it's cheaper to lose subscriptions than to print programs, especially since a reader who looks into the magazine only to see if his own name is printed in it is of no use to our advertisers nor to the advancement of our profession; the readers who count are those who look for the ideas of others.



MR. PIETRO A. YON Photo by James Abresch
composer, teacher, recitalist who ranks as the father of the paid-admission organ recital in New York City.

But this troublesome theme must wait for later columns. It is enough for the present to say—and any reader is free to say it's a falsehood if he wants to—that we do not knowingly discriminate. If a program dedicates an organ, if it has special character, if it shows the use of much contemporary organ literature of American origin, we use it no matter who gave it. And if it has none of these graces we throw it out unless, perchance, like the program by Fritz Heitmann, it comes from a distinguished visitor and represents the only program our columns expect to present from that source.

In other words, T.A.O. tries to be mildly like the King and Queen of England, not attempting to please ourselves but trying rather to intelligently serve those to whom we owe service, doing it as impartially and cheerfully as we know how, and taking all possible personal interest and pleasure in the job as we go through with it. So far as I know my own mind, I play no favorites, sidetrack no enemies. So don't accuse me or T.A.O. of deliberate underhandedness or you'll make us mad.—T.S.B.



Appropriateness

By ROWLAND W. DUNHAM

Associate Editor, Church Department

ORGANISTS are deluged with advice regarding the building of a coherent service. They are told in order to make the music fit the all-important sermon it is necessary to get together with the preacher and definitely plan a service in which all parts have a direct bearing on all other parts.

This is most commendable and quite the ideal way to make music fit into the scheme of things in a church service. The difficulty lies in one simple obstacle—inability or unwillingness of the preacher to cooperate. A sermon, which usually furnishes the keynote for the service, is determined without regard to the needs of choir rehearsals.

Choirs are usually composed of amateurs with little or no training, experience, or sight-reading ability. Consequently, performance is entirely dependent upon preparation. Adequate rehearsing through several different practise periods usually constitutes the necessary preparation for even comparatively simple anthems. With one or even two rehearsals each week, it is manifestly impossible to select music which

will fit a sermon-subject selected a few days prior to the Sunday service. What can the choirmaster do to coordinate music in such a situation?

There are two alternatives. If the preacher really wishes to have music in keeping with the general subject of the day, he will find a way to prepare such information for his organist at least three weeks ahead. In liturgical churches the prescribed lessons, epistles, gospels, or church season will be the basis for the religious sentiment of the day. To find suitable music in such cases is not especially difficult. Many ministers plan sermons in series, either announced in advance or at least well enough in mind to reveal to his musical colleague. When such a condition exists there is, obviously, no problem.

Unfortunately, most ministers either cannot or will not make any such provision for allowing musical conformity. I have known many who are frankly indifferent in the matter and who prefer to have the music and its textual content simply an adjunct to the service, whether it is in keeping or not. Some services are built around the idea of two music numbers, one quiet and devout, the other loud and praiseful. In many instances churches of certain denominations proscribe the personal element in music, prohibiting even incidental solos. One such church, for example, objected definitely to Mrs. Beach's "Benedictus es Domine" because a "solo had no place in any canticle." This musical limitation existed for no discernible reason, since the church was not at all strict in its liturgical traditions in other respects.

Where it is impossible to bring about any coordination the choirmaster has certain musical advantages. He can arrange his repertoire for the year to the utmost advantage. Difficult and newer works may be placed in rehearsal many weeks in advance, thus insuring adequate performance and centering the routine around particular compositions of outstanding merit. The average choir needs just this sort of planning. With paid singers it is not necessary to spend so many hours in the actual learning of notes; hence adjustment to the subject of sermons becomes a simpler matter. Here the greatest danger is the frequent repetition of the same anthems. I have seen the year's programs of churches where the same work has appeared four or more times. Yet fine music may easily justify frequent performance, so that this may not be an adverse criticism.

We all recognize that the ideal service is that in which the same sentiment is present in both music, ritual, and sermon. Where such is possible, no musician should overlook the opportunity to make his contribution notable for its appropriate effectiveness. But we must be sure of one thing—that mediocre or cheap music has no place in our churches. In observing hundreds of service programs each year it is a pleasure to report a steady and general improvement. Perhaps T.A.O.'s campaign for better church music has not been entirely futile.

Now Britain is Worrying

• The British Federation of Master Organ Builders and National Union of Musical Instrument Makers have issued quite an attractive booklet dealing with organs versus electrotones for churches. They think the poor church has various alternatives: it can install a Pipe Organ, or use a String Piano, or an American Organ, or, horrible thought, an Electrotone. It could also, we suggest, employ a group of String Violinists. If money-saving is the chief consideration we suggest a Mouth Organ. (Readers not accustomed to kindergarten nomenclature should be told that the American Organ is only the lowly but none the less attractive Harmonium.) The organ world got itself into a neat pickle when half a century ago it grew careless in the use of words. Now some people are making a lot of easy money out of it.

Flashlights Play the Marimba

Developed by WESTINGHOUSE

Westinghouse engineers to exhibit new device at World's Fair

• Instead of the performer's striking the marimba bars with the customary mallets, Westinghouse engineers now enable him to save energy by merely manipulating two flashlights, one in each hand. We are indebted to the Westinghouse Electric & Manufacturing Company for the description and illustrations herewith presented. The marimba chosen by Westinghouse engineers was made by J. C. Deagan Inc. of Chicago, as a quality product was essential. Says Westinghouse:

"When visitors to the New York World's Fair see a man take a couple of flashlights in his hands, wave them at a standard $3\frac{1}{2}$ -octave marimba 15' away with a number of photo-electric cells and grid tubes on top, and play simple tunes, they will not be watching the dawn of a new era in music, but they will be seeing a demonstration of a beam of light used as a weightless inertia handle to close and open switches, developed by Westinghouse engineers.

"The exhibit consists of a marimba on which ordinary hand-action of striking resonant bars by a hammer is simulated by electrically-driven hammers which operate on the principle of the ordinary doorbell. It is put into operation by relays which in turn are energized by incidence of light on photo-tubes controlling Knowles cold cathode type grid glow tubes.

"For the electrical part of the circuit to simulate as nearly as possible hand-playing of the instrument, the rate of vibration of the doorbell-type hammers was adjusted to be approximately equal to the rate ordinarily used by professional players in rolling; that is, to agree with the rate used normally in striking the tone bars alternately with a hammer in each hand, maintaining the sound of a single continuous note. The electrical circuits applied to the lower ranges were so arranged that the irradiation of a single photo-tube causes four of the tone-bars to be rolled at the same time. Five such combinations, each operated by a single photo-tube, cover the range of chords most frequently needed to accompany simple musical airs. Thus, by the use of two flashlights, it is possible to play an air and to accompany it with the appropriate four-note chords. With a little practise, one person can manipulate the two flashlights to get effects which ordinarily require three or four players.

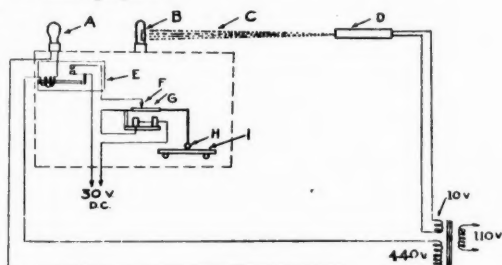
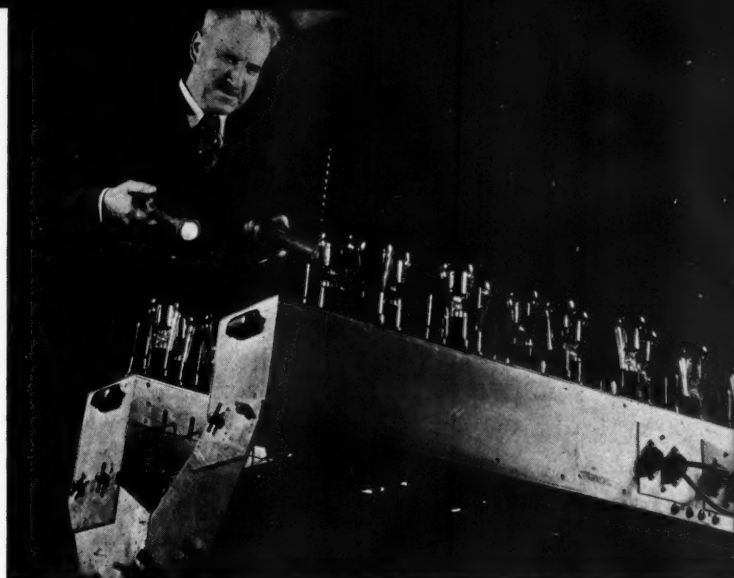


Diagram of Westinghouse light-beam Marimba-player

"There is one cell for each note on the upper part of the marimba; the lower portion of the marimba has four notes to each cell, to produce chords.

"With the comparatively simple and inefficient optical system employed, the practical distance from which the instrument can be played is limited to about 15'. By well-known refinements of the optical system used in other applications of the light-beam relay, distances up to three or four hundred feet are practical.

"The instrument is operated from a 110-volt, 60-cycle source. This is stepped up to 440 volts to operate the photo-tubes, and a derived circuit is stepped down and rectified to provide d.c. voltage of about 30 to operate the vibrating hammers.



Westinghouse light-beam Marimba-player

"Each of the flashlights consists of a 75-watt, 10-volt photo-phone exciter-lamp and a condensing-lens. Focal length and operating distance of this lens to the exciter lamp was chosen so that with the flashlight at about 10' from the photo-tube, the image of the lamp filament would exactly cover the image of the photo-tube."

In the accompanying drawing the following parts are shown:

- A. Grid glow tube.
- B. Photo-tube connected to control circuit of the grid glow tube.
- C. The light beam.
- D. Flashlight.
- E. Relay actuated by grid glow tube.
- F. Vibrator interrupted contacts.
- G. Relay driving marimba hammer.
- H. Hammer.
- I. Marimba bar.

Whether or not the aim of this development was merely to reduce the labor of playing a marimba, is hardly important; but presumably the aim was, as is often true of the inventor, to develop new devices and let the future take care of their most useful application. If left to their own devices without interference, the business interests of our country are perfectly capable of taking care of the expansion of employment; artificial methods are only ruinous. Here we have business in its best role—developing something new for the manufacturing and marketing worlds. Unlike so many of the electrical devices that have entered the music world in recent years, this one does not attempt to imitate a music instrument but only to operate it.

The first airplane could stay up only a few minutes. It is not inconceivable that some day the light-beam device may be performing most useful and economic service.

Ownership of a Composer's Plates

• **Question:** When the entire expense of publishing a music composition is borne by a composer, does he or the publisher through whom the work is marketed own the plates?

Answer: The composer.

Question: Would you consider it legal to destroy the plates after a lapse of time, without notification to the composer and without giving him an opportunity to send for them? Has there been a court decision on this point?

Answer: According to a court decision in one state, where a sum of money has been paid for storage of goods, the consignee is liable for the loss if he destroys them without proper agreement; but where no money has been paid for storage, the owner cannot collect for the loss.

Music in the Temple of Religion

Programs by ERNEST WHITE

MUSIC at the World's Fair has changed front, for the better we think. The elaborate program of orchestral concerts, opera, and all that has been abandoned. The Fair authorities found the public did not want it. Why should they? They have paid 75¢ to see the Fair, not hear a concert; if concerts of such type are to be heard, they should

Probably everybody wants to know how much money can be made by playing a recital there or having the choir sing. The answer is none, probably. No other exhibitor gets paid for displaying his products; on the contrary most of them pay dearly for the opportunity. At first it was hoped that the formal organ recitals could be rewarded with a hundred-dollar fee, or at least half that. At the present writing it is a question whether any money will be paid, or perhaps even should be paid. Choirs and choral organizations have gladly donated their services; ministers are willingly donating their



MR. ERNEST WHITE

Official Organist of the New York World's Fair Temple of Religion who gives classic organ programs twice each day.

be heard in Carnegie Hall or at the Metropolitan Opera where they can be given at their best.

The Temple of Religion is a separate corporation, part of the Fair but a corporation none the less. There it is fitting and proper to have just such programs as Ernest White has been playing on such an organ as the Temple houses (see March 1939 T.A.O. for the stoplist). The Temple has only three walls; the front is wide open—for the delight and convenience of visitors, to the dismay of the organ-builder. Visitors may enter the Temple for a few minutes or a half-hour rest, and at the same time hear the world's finest organ literature. Heaven be praised that cheap organ music is not being offered there to entertain jazzy feet. It's a Temple to religion and the music offered in Mr. White's and other programs should be of the best.

services so that a clergyman is available at the Temple every hour the Fair is open.

Briefly the facts about Mr. White and his programs are these: He was appointed official organist of the Temple; he began his recitals April 30, concludes when the Fair stops Oct. 30; he plays daily from 12:00 to 12:30 (usually broadcast over WNYC) and from 5:30 to 6:00, often distributed over the Fair grounds by the public-address system of amplifiers. No offerings are taken at any events in the Temple; at least none has been so far. Admission is as free as the air.

Guest recitalists and choirs usually appear in the evening or early-evening. Some are local; some come from great distances.

The accompanying few programs by Mr. White are selected to represent faithfully the type of program he has been offer-



DEAGAN AT WORLD'S FAIR
 "Stephen Foster Memorial Carillon" temporarily erected at the Chicago factory; "It contains 600" of tubular bells."

ing. If the World's Fair is dedicating itself to excellence in any realm or all realms, certainly the aim is fully achieved in these programs. They are not entertainment; nobody wants them to be; a Temple of Religion does not exist for entertainment.

MR. WHITE'S STYLE OF PROGRAM

- *Franck, Prelude-Fugue-Variation
- Karg-Elert, Legend of the Mountain
- Bach, Prelude & Fugue Bm
- *Karg-Elert, Choral-Improvisationen, Op. 65
- Franck, Chorale E
- *Franck, Chorale Am
- Grace, On the Tune University
- Wesley, Gavotte in F
- Vierne, Westminster Carillon
- *Willan, Prelude-Fugue-Scherzo Bm
- Jongen, Cantabile
- Karg-Elert, Kyrie Eleison
- Brahms, Schmucke dich; O Welt ich muss dich.
- Marcello, I Cieli Immensi
- *Greene, Introduction & Allegro
- Arne, Flute Solo
- Roseingrave, Allegro Pomposo
- James, Meditation a Ste. Clotilde
- Parry, On the Tune Eventide
- Mulet, Carillon Sortie
- *Bach, Toccata & Fugue Dm
- Six Choralpreludes
- *Bach, Prelude & Fugue C
- Karg-Elert, Reed-Grown Waters
- Vierne, Divertissement
- Banks, On the Tune St. Columba
- Mulet, Vitrail; Thou Art Peter.
- *Darke, On a Theme by Tallis
- Franck, Chorale Bm
- Jongen, Chant de Mai
- Davies, Solemn Melody

Our thanks to Mr. White for his cooperation in compiling a set of programs from which to make our selection. The facts he provided have been supplemented by data accumulated from other sources. The Temple is truly an artistic and attractive building, of which two photographs by Underwood & Underwood are reproduced in these pages by courtesy of

the Fair's Department of Feature Publicity. The visitor enters the Temple through an open garden surrounded on three sides by porticos, with the wide-open Temple straight ahead, making an impressive appearance; for the rest, the photos tell the story. Something about the organ, its design, and its success or otherwise in its present temporary quarters will be presented in a later issue. It had to be erected, voiced, and finished in the chill and damp of a belated spring—which at least provided ample headaches for those most closely interested in it. T.A.O. suggests that members of the profession hear it chiefly under Mr. White's hands, for he alone of all its players is thoroughly conversant with its possibilities.

The Quinby Practise Organ

Built by Moller, operated by Organists' Cooperative Guild

• Practise facilities for students are generally taken care of by their teachers, but the independent organist has sometimes had a hard job of it to find a suitable organ upon which he might purchase practise-time. E. Jay Quinby has opened a studio at 210 East 58th Street, New York City, in which is housed a 3-26 unit available to students for practise and to teachers for lessons.

NEW YORK, N. Y.

ORGANISTS' COOPERATIVE GUILD

M. P. Moller Inc.

V-6. R-6. S-26. B-20. P-462.

Built in 1934, moved to Studio in 1938.

PIPEWORK		SWELL	
16	Bourdon 97	16	Bourdon
8	Diapason 73	8	Flute
	Concert Flute 85		Salicional pf
	Salicional pf 73		Viol Dolce
	Viol Dolce 73	4	Diapason
	Oboe 61		Flute
PEDAL			Salicional pf
16	Bourdon	2 2/3	Bourdon
8	Diapason	2	Bourdon
	Flute	8	Oboe
	Viol		Tremulant
GREAT		CHOIR	
8	Diapason	8	Concert Flute
	Flute		Viol Dolce
	Viol Dolce	4	Flute
4	Diapason		Viol Dolce
	Flute	2 2/3	Bourdon
8	Oboe	2	Bourdon
			Tremulant

Couplers 6: G-P. S-P. C-P. S-G. C-G. S-C.

Combons 9: GP-3. SP-3. CP-3.

The organ was built and installed in Mr. Quinby's Yonkers residence in 1934 and moved to his New York studio last year.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

• Herewith is a summary of summer courses advertised and described in previous pages for the current season:

American Conservatory, organ, choir-work, theory; Chicago, May 11 to Aug. 10; April page 135; May 169.

Grace Leeds Darnell, junior-choir work; New York, July 17 to 27; April pages 111, 132; May 151, 169; June 186.

Guilmant Organ School, organ, choir-work, theory; New York, July 5 to Aug. 5; Jan. page 25; April 132.

Jacobs Summer School, specializing in choir work; Pawtucket, R. I.; July 17-22; May pages 169, 171.

Longy School, organ course with E. Power Biggs; Cambridge, Mass., July 5 to Aug. 16; June pages 186, 194.

Pius X School, complete Catholic-liturgy course; New York, June 29 to Aug. 10; May page 169; June 187.

Hugh Porter, organ; New York, July 5 to Aug. 11; March page 97; April 132.

Edith E. Sackett, junior-choir work; New York, July 10 to 22; March 75, 94; April 132; May 169; June 208.

Wellesley Conference, Anglican church music; Wellesley, Mass., June 26 to July 7; May 148, 169; June 208.

Westminster Choir College, specializing in choir work, with organ; Los Angeles, June 26 to July 14; Northfield, Mass., July 25 to Aug. 13; April page 113; May 146; June 188.

Pietro A. Yon, organ; New York, June 1 to 30; March pages 74, 94; April 131, 132.

ALHAMBRA, CALIF.

ALL SOULS CATHOLIC CHURCH

Hall Organ Co.

Finished, April 1, 1939.

Consultants, Richard Keys Biggs and

William Ripley Dorr.

V-13. R-15. S-16. B-3. P-1042.

PEDAL 3 1/2": V-1. R-1. S-4.

16 BOURDON 44

Bdn. Dolce (G)

8 Bourdon

16 Cornopean (S)

EXPRESSIVE (separately)

GREAT 3 1/2": V-6. R-8. S-6.

16 BDN. DOLCE 73w

8 DIAPASON 73m

MELODIA 73w

VIOLA 73m

4 OCTAVE 73m

III MIXTURE 183m

SWELL 3 1/2": V-6. R-6. S-6.

8 ENGLISH DIA. 73m

GEDECKT 73w

GAMBA 73m

VOIX CELESTE 73m

4 FLUTE h 73m

8 CORNOPEAN 85r16'

Tremulant

COUPLERS 11:

Ped.: G. S-8-4.

Gt.: G-16-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 7: GP-3. SP-4.

Crescendos 3: G. S. Register.

Reversibles 2: G-P. Full-Organ.

Blower: Orgoblo.

The organ and choir are ideally situated in this new church; boychoir of 50 is behind the high altar, screened from the congregation, with the organ behind and above the choir, and the console so placed that organist and choir face each other.

NEW YORK, N. Y.

WM. C. CARL MEMORIAL ORGAN

Aeolian-Skinner Organ Co.

Chapel, First Presbyterian Church

Completed, Spring of 1939

V-7. R-7. S-14. B-7. P-446.

PEDAL: V-1. R-1. S-3.

16 BOURDON 32*

Gedeckt (G)

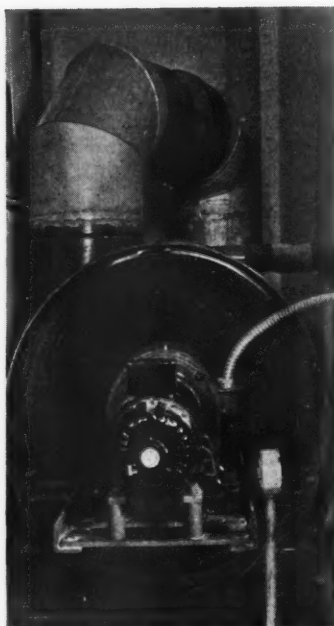
8 Gedeckt (G)

GREAT: V-3. R-3. S-5.

8 DIAPASON 61*

Geo. Kilgen & Son Inc. Liquidate

• A year ago legal action was brought by one set of interests in the Kilgen organization against the other; it was settled at that time, but again cropped up this year. Rather than waste the remaining assets of the Company in fruitless lawsuits, the stockholders, at the suggestion of the directors, decided June 14 to liquidate. Further statements will be made in these pages at some later date when time has had its effect and the facts stand out much more clearly than at the moment. The difficulty is entirely a family matter.



TEMPLE OF RELIGION ORGOBLO
at New York World's Fair; large pipe, 3 1/2" wind
for pipes; small, 10" for action.

GEDECKT 85-16'

GAMBA 61

Salicional (S)

4 Gedeckt

SWELL: V-3. R-3. S-6.

8 Gedeckt (G)

Gamba (G)

SALICIONAL 73

VOIX CELESTE 61

4 Gedeckt (G)

8 OBOE 73

Tremulant

Couplers 9: G-P. S-P-8-4. G-G-4.

S-G-16-8-4. S-S-16-4.

Fixed Combinations 8: GP-4. SP-4.

Crescendos 2: Swell. Register.

Reversibles 1: Full-Organ.

Cancels 2: GP. SP.

Blower: Orgoblo.

Rocking-Tablet console, detached.

*Marks pipework from old organ.

Funds for the organ were provided by friends of the late Dr. William C. Carl in the Church and by his graduates, pupils, and friends in the Guilman Organ School. The tablet shown on the organ case reads: "To the glory of God and in affectionate remembrance

of Dr. William C. Carl, organist of this Church, 1892-1936."

The instrument is used in the chapel services of the Church and by pupils in the Guilman Organ School for practise.

SALEM, OHIO

FIRST PRESBYTERIAN

M. P. Moller Inc.

Completed, late in 1938.

V-15. R-17. S-30. B-14. P-1188.

PEDAL 4": V-1. R-1. S-7.

16 Diapason (G)

SUB-BASS 44

Robrbordun (S)

8 Sub-Bass

Robrbordun (S)

Gemshorn (G)

4 Dulciana (G)

GREAT 4": V-7. R-8. S-12.

EXPRESSIVE (separately)

8 DIAPASON 73m16'

MELODIA 85

DULCIANA 85

GEMSHORN 73

4 PRINCIPAL 73

Melodia

Dulciana

2 2/3

Dulciana

2

Dulciana

II

MIXTURE 122

12-15

8

FRENCH HORN pf 73

CHIMES A-F 21b

Tremulant

SWELL 4": V-7. R-8. S-11.

16 ROHRBORDUN 97

8 VIOLIN DIA. 73

Robrbordun

SALICIONAL 73

VOIX CELESTE tc 61

4

Robrbordun

Salicional

2

Robrbordun

II

MIXTURE 122

12-15

8

OBOE 73

VOX HUMANA 61

Tremulant

COUPLERS 12:

Ped.: G. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 16: P-4. G-4. S-4.

Tutti-4.

Crescendos 3: G. S. Register.

Reversibles 2: G-P. Full-Organ.

Percussion: Deagan.

It is always healthy to have designers call for what they want, whether it's 'the thing to do' or not. Borrowing here joins hands with complete enclosure to make this organ unusually versatile. Some of the pipework of the old organ has been retained in the new. Some day when organists realize the coloring possibilities (for solo work) of having the Great coupleable to the Swell at 16-8-4, these small two-manual instruments will be even more pliable.

Orchestra Finance

• The New York Philharmonic-Symphony Society gives some figures on the cost of maintaining its orchestra:

\$598,000. Cost to maintain
318,000. Received by subscriptions
59,000. Box-office ticket-sales
12,000. Received on tour
50,000. For Sunday broadcasts
25,000. From phonograph records
26,000. From radio listeners



This month's PROGRAMS

- GILMAN CHASE
First Unitarian, Chicago
July 30, 11:00 a.m.
Frescobaldi, Kyrie Christe Kyrie
Dandrieu, Muzete
Stanley's Trio Sonata
Brahms, Schmuecke Dich
Bach, Fugue Gm
University of Chicago
Aug. 1, 7:00 p.m.
Stanley, A Fancy
Dandrieu, Muzete
Marchand, Tierce en Taille
Bach, Prelude & Fugue C
Brahms, Herzliebster Jesu
Hindemith, Andante & Fugue
First Unitarian, Chicago
Aug. 6, 11:00 a.m.

Frescobaldi, Toccata l'Elevatione
Marchand, Tierce en Taille
Franck, Cantabile
Handel, Water Music Suite

• ROWLAND W. DUNHAM

University of Colorado
July 19, 26, 30, 4:30
*Borowski's Sonata 1
Bach, Jesu Joy of Man's
Jennings, Sarabande
Karg-Elert, Reedgrown Waters
Schubert, Waltzes
Palmgren, May Night
Yon-j, Primitive Organ
Guilmant, Grand Choeur D
*Bach, Prelude & Fugue C
Quef, Calme du Soir
Martini, Gavotte
Guilmant, Marche Funebre
Hollins, Spring Song
Hilty, Son.: Adagio
Boellmann's Suite Gothique
*Franck, Fantasia A
Bach, We All Believe
Mulet, Noel
Jongen, Song of May
Gigout, Grand Choeur Dialogue

• RUSSELL L. GEE

Museum of Art, Cleveland
July 9, 16, 5:15
*Franck, Piece Heroique, Pastorale;
Cantabile; Chorale Am.
*Saint-Saens, Fantaisie Df
Schumann, Canon Bm; Sketch Fm.
Debussy, Andante du Quatuor
Bach, Prelude & Fugue Bm
• WALTER HANSEN
Museum of Art, Cleveland
July 2, 30, 5:15
*Vivaldi, Concerto G
Dupre, Ave Maris Stella
Mendelssohn, Son. Fm: Mvt. 1
*DuMage, Grand Jeu
Marchand, Plein Jeu
Vierne's No. 2

• EVERETT JAY HILTY

University of Colorado
July 2, 5, 9, 16, 4:30
*Bingham, Cathedral Strains
Mereaux, Toccata
Bach, In Dulci Jubilo
Karg-Elert, In Dulci Jubilo
*Bubeck, Fantasia
Grieg, Dance of Elves
Saint-Saens, Nightingale & Rose
Rogers' Miniature Suite
Cui, Orientale
Jenkins-j, Night; Dawn.
*Bach, Toccata & Adagio C
Stamitz, Andante
Guilmant, Son. 7: Dreams
Mulet, Byzantine Sketch
*Hanff, Ein Feste Burg
Clerambault, Prelude
Bach, Prelude Bm
Borowski's Sonata 3

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THE ORGOBLO
OF 1939



SPENCER FOR CHURCHES, SCHOOLS
HARTFORD THEATRES AND HOMES
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

154-A

Get Your Share Too

This magazine is filled with innumerable ideas, covering every possible phase of the organ world. Some of them are of use to you—will make you of greater usefulness to your community. Only you can judge which ideas they are or when they can be of use. But if you cannot find them again when you want them, of what use are they? Why not keep a little 3 x 5 card index file, one card to each subject, and on these cards make note of the special items in these pages that seem especially applicable to your work, so that when you need them, you'll know instantly where to find them again?



Last month's RECITALS

A column devoted to programs of special character, or dedicating organs, or given by those who have made their names nationally known.

• LAURA LOUISE BENDER

First Unitarian, Toledo
Merkel, Son. Gm: Mvt. 1
Arcadelt, Ave Maria
Bach, In Thee is Joy
All Men Must Die
Jesu Joy of Man's
Toccata Dm
Beethoven, Menuette Ef
Guilmant, Fugue D
Dupre, Elevations in E and G
Rogers, Son. 1: Scherzo
Edmundson, Silence Mystique
Dallier, Stella Matutina
Electa ut Sol

• DR. MARSHALL BIDWELL

Carnegie Music Hall, Pittsburgh
*Bach-Widor, Mattheus Final
Bach, My Heart is Filled
Arisen is the Holy Christ
Malling, Gethsemane; Easter Morn.
Beethoven, Adagio, Op. 13
Maleingreau, Tumult in Praetorium
Edmundson, Easter Even Prelude
Easter Spring Song
Wagner, Parsifal Transformation
Farnam, Toccata
Gaul, Easter with Penna. Moravians
*Dubois, Alleluia
Yon-j, Christo Triumphant; Echo.
Guilmant, O Filii
Mailly, Paques Fleuries
Gaul, Wind and Grass
Easter on Mt. Rubidoux
Johnston-j, Resurrection Morn
Grieg, To Spring
Dubois, In Paradisum; Fiat Lux.
Lemare, Easter Morn
West, Old Easter Melody

• ALEXANDER SCHREINER

University of California
*Andrews' Sonata Am
Grieg's Peer Gynt Suite
Wagner Program
Meistersinger: Prelude
Introduction to Act 3
Prize Song
Quintet
Tristan: Prelude & Love-Death
Bach Choralprelude Program
Jesu Joy of Man's Desiring
In Thee is Joy
My Heart is Filled with Longing
Blessed Jesus we are Here
Jesu Priceless Treasure
When on the Cross the Savior Hung
Christ Lay in Bonds of Death
Farewell Will I Give Thee
O Man Bewail Thy Great Sin
Bach Program

Toccata Dm
Sonata 4
Rejoice Ye Christians
Before Thy Throne
In Thee is Gladness
O Man Bewail
Bist du Bei Mir
Passacaglia

• *THOMAS H. WEBBER

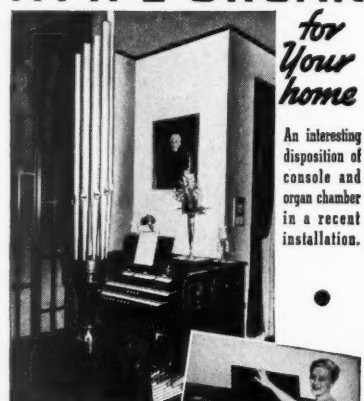
Idlewild Presbyterian, Memphis
*Beethoven, Coriolanus Overture
P. E. Bach, Menuett
J. S. Bach, God's Time is Best
Edmundson, From Heaven High
Saint-Saens, The Swan*
Trad., Londonderry Air
Russell-j, Bells of St. Anne
Godard, Jocelyn Berceuse*
Gaul-j, Foot of Fujiyama
Sibelius, Finlandia
*Mulet, Carillon Sortie
Jarnfelt, Berceuse
Massenet, Phedre Overture
Handel, Largo
Thiele, Theme & Variations
Holmes, En Mer*
Clokey, Canyon Walls
Edmundson, Bells Through the Trees
Daquin, Cuckoo

Tchaikowsky, Marche Slav
*Verdi, Aida Triumphal March
Jongen, Chant de Mai
Weber, Oberon Overture
Boellmann, Ronde Francaise
Griffes, White Peacock
Seder, Chapel of San Miguel*
Schubert, Ave Maria
Lemare, Toccata di Concerto
*Bach, Fugue a la Gigue; Sarabande.
Bonnet, Elves
Thomas, Mignon Overture
Clokey, Fireside Fancies*
Mozart, Minuet
Reubke, 94th Psalm Sonata selection
Wagner Program
Tannhaeuser: March
Cradle Song
Tannhaeuser: Overture; Evening Star.
Tristan: Prelude & Liebestod
Lohengrin: Int. to Act 3
Lohengrin: Prelude
Traume
Walkure: Ride of Valkyries
These were Mr. Webber's complete monthly recitals for his first season in Memphis.

Fort Worth A.G.O.

A picnic at Lake Worth concluded the chapter's season, with 28 members and guests attending; a Guild pin was presented to Edith Kelsey who is moving away from Fort Worth, and a leather music-case was presented to W. Glen Darst as a token of appreciation of three years as dean.—N. H.

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Elmore Broadcasting Repertoire

• The following selections are the repertoire used by Robert Elmore on the 4m Kilgen in WFIL studio, Philadelphia, between Dec. 12, 1937, and Dec. 25, 1938. "The fan mail was not large but was steady, averaging about a dozen letters a month. I played all programs entirely from memory, excepting an occasional request number which I didn't care to add to my permanent repertoire. As there was a studio audience present almost every week, I preferred to play from memory, not only for appearance's sake but also for the musical benefit to be derived therefrom for myself." As to the items here listed, Mr. Elmore says: "The list is as complete as it is possible to make it from the records." Figures after a title show how often used in the series.

Bach, Adagio Am
Aria F
Concerto Ef
Fantasia & Fugue Gm
Passacaglia 2
Preludes & Fugues, C, Am, D
Sicilienne
Toccata & Fugue Dm
Christ Lay in Bonds
Come Savior of the Gentiles
From Heaven Above
In Dulci Jubilo 2
Jesu Joy of Man's Desiring
Bach-Gounod, Ave Maria 2
Batiste, Offertoire; Song of Hope.
Bedell, Berceuse et Priere
Bingham, Rhythm of Easter
Bizet, l'Arlesienne Adagietto
Boellmann, Suite 2: Marche 2
Gothic Suite: Choral; Menuet; Toccata.
Boex, Marche Champetre
Bossi, Alla Marcia; Alleluia; Ave Maria.
Scherzo Gm; Solo di Clarinetto.
Chenoweth, Bouree et Musette
Evening in Venice
Clokey, Old Irish Air
Wind in the Pine Trees
Debussy, Blessed Damsel Prelude
Cortege
Diggle, Vesper Prayer
Faure, Palms

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CLOSING DATES
1st of month, main articles, photos, reviews, past-program columns.
10th, major news-announcements.
15th, advance-programs, events-forecast.
20th, dead-line, last form.
Photographs: black glossy prints only, not copyrighted, mailed flat between corrugated paper-boards.
Articles: typewritten, double-spaced.
THE AMERICAN ORGANIST
Richmond Staten Island
NEW YORK, N. Y.

Franck, Piece Heroique
Prelude-Fugue-Variation 2
Gaul, All Saints Day
Ave Maris Stella
Easter with Penna. Moravians
German, Shepherd's Dance
Gigout, Spanish Carol Rhapsody 3
Gounod, Marche Romaine
Guilmant, Cantilene Pastorale 3
Marche Religieuse
Prayer & Cradle Song
Son. 1: Allegro; Finale.
Son. 2: Finale
Hadley, Atonement: Entra'cte
Handel, Con. 5: Presto
Con. 6: Presto
Water Music
Ireland, Capriccio
James, Meditation Ste. Clotilde
Jacobs, Sunrise
Karg-Elert, Bouree et Musette
In Dulci Jubilo
Now Thank We All 2
Rejoice Greatly 3
Kinder, In Moonlight; In Springtime;
Summer Morning; The Thrush.
Korsakov, Bumblebee
Kramer, Eklog 2
Lemare, Concertstueck Polonaise
Evening
Liszt, Prelude & Fugue on Bach 2
Maitland, Fantaisie-Toccata
Friendship's Garden
Scherzo-Caprice
Sunrise in Emmaus
Matthews, Fountain; Pines
McCollin, All Glory Laud; Duetto;
Now all the Woods
Mendelssohn, Son. 1: Finale
Son. 6: Mvt. 1
Mozart, Fantasy Fm
Nevin, Sketches of the City
Noble, Solemn Prelude
Nordio, Musette 2
Pagella, Son. 1: Allegro
Son. 2: Fugue; Int. & Scherzo.
Picchi, Scherzo
Ravanello-j, Christus Resurrexit

Emerson Richards Organ Architect

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ATLANTIC CITY

Reger, Benedictus
Remondi, La Goccia Fughetta
Pastorale 2
Rheinberger, Past. Son.: Fugue
Son. Em: Passacaglia
Russell-j, Bells of St. Anne
Russolo, Chimes of St. Marks 2
Saint-Saens, Rhapsody
Schminke, Marche Russe
Schubert, Ave Maria
Sellars, Overture Fantastique
Sibelius, Swan of Toonela
Silver, Jubilate Deo
Skilton, American Indian Fantaisie
Sowerby, Fanfare
Joyous March
Pageant
Stoughton, Arabian Nights Tales
Szalit, Intermezzo
Taylor-j, Looking-Glass: Dedication
Tchaikowsky, Andante Cantabile Op. 11
Chinese Dance
Sym. Path.: Allegro; Finale.
Tombelle, Fantaisie sur des Noels 2
Son. Em.: Toccata
Son. 2: Allegro 2; Finale.
Ungerer, Frere Jacques 2
Vierne, Berceuse
Weaver, Squirrel 2
Whitlock, Folk Tune
Widor, 1: Marche Pontificale
5: Variations; Toccata 2.
6: Allegro; Finale.
Yon, Canto Elegiac
Christmas in Sicily 2
Christ Triumphant
Concerto Gregoriano: Adagio
Concert Study No. 1, 2
Concert Study No. 2
Echo
Elan du Coeur
Gesu Bambino 2
Hymn of Glory 4
Italian Rhapsody
Primitive Organ
Sonata Cromatica (complete)
Son. Crom.: Fantasia & Fugue
Son. Romantica: Finale 2
Suite Hum.: La Concertina
Toccata.

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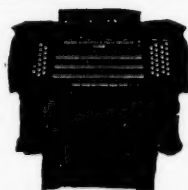
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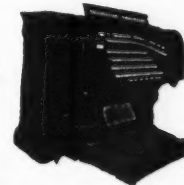
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Joseph W. Clokey's

• "The Nightingale," a Chinese fairytale, was given performances May 19 and 20 by the Claremont Community Players, Claremont, Calif.

C. Albert Scholin

• was represented on the program of the Celestial Choristers, St. Louis University Auditorium, in two compositions, "Incline Thine ear" and "Blow Gabriel," a spiritual still in manuscript.

Sonatas Wanted

• A reader wants to buy copies of the following organ sonatas: Ralph Baldwin's in C-minor, George E. Whiting's in A-minor, Horatio Parker's in E-flat-minor. Address B.V. c/o T.A.O.

Jessie Craig Adam

• died May 24 in the hospital in New York at the age of 51; funeral services were held in the Church of the Ascension and interment was made at Woodlawn. For many years she so conducted the music of the Church of the Ascension that many organists inspecting the music of the City reported hers as of the very best. She had a paid adult chorus of 30 and in 1931 a 4-79 organ was installed by the Skinner Organ Co., now Aeolian-Skinner Organ Co. With these resources Miss Adam made music of a very superior order which only superlatives were fit to describe. Through the music season she gave an oratorio for the evening service the first Sunday each month.



MUSICALES

Church and Concert

• EAST GRAND RAPIDS

Sixth Annual Festival

Awakening of Spring, Gretchaninoff

All in the April evening, Robertson

Goin' to shout all over, Negro

On great lone hills, Sibelius

If with all your hearts, Mendelssohn

God is in His holy temple, Mueller

Open our eyes, Macfarlane

Carol of the Bells, Leontovitch

We will be merry, Marryott

Fireflies, Russian

Drop dew ye heavens, Tye

Love is come again, ar. Whipple

Misericordias Domini, Durante

Beauty in humility, Christiansen

Vale of Tuoni, Sibelius

Now is the month of Maying, Morley

Hallelujah, Beethoven

God is a Spirit, Jones

Go to dark Gethsemane, Noble

Now thank we all, Cruger

Choral Blessing, Lutkin

Twelve choirs, affiliated with Westminster

Choir College, representing ten Michigan

cities, participated.

• LOS ANGELES

Festival of Modern Music

Williams, Prelude Cm

Dupre, Lamento

Colman, Passacaglia

Tedesco, Lamento

Joan of Arc

Traumbleden, Schoenberg

Ghasel, Schoenberg

Der Wanderer, Schoenberg

Song of Wood-Dove, Schoenberg

Michailov, Fantasia

Castella, Pupazetti

Milhaud, Scaramouche

General William Booth, James

Hear my cry, Sowerby

How long wilt Thou, Sowerby

Martin, Andante with Variations

Sancta Civitas, Williams

Concert presented by First Congregational Church, Arthur Leslie Jacobs directing. 1 and 2 were organ solos; 3, 4, 5 were ritual dances by three dancers to piano accompaniment; 6, 7, 8, 9 were vocal solos; 10, 11, 12, suites for two pianos; 13, a 'rhapsody for men's chorus and tenor solo' by Philip James; 14, 15, two vocal solos; 16, piano-organ duet; 17, a work in oratorio form.

Van Dusen Notes

• Dr. Edward Eigenschenk under Van Dusen management gave a recital May 24 for the Organists & Choir Directors Guild of Evansville, Ind. Vivian Martin, winner of the S.A.M. award in organ, was guest organist May 27 with the Aeolian Choral Association, Chicago; May 24 her choir of North Shore Evangelical gave a concert. At the 53rd commencement June 13 the American Conservatory awarded 21 M.M. and 42 Mus.Bac. degrees; the commencement concert opened with an organ solo (Piutti's Finale Gm) by Dorothy Korn, Eigenschenk pupil.

George Fischer

• of J. Fischer & Bro. sailed from New York May 23 for Holland and a complete rest, with prospects of visiting other countries abroad if he feels like it after his arrival. We hope he does.

A.O.P.C. Election

• American Organ Players Club, Philadelphia, celebrated its 49th anniversary with a frolic June 6; among other festivities was a humorous recitation on The Lost Chord by Frank Stewart Adams (whose wit and humor graced T.A.O. pages a decade ago). The election turned out to be reelection of the same officers for another year, Dr. John M'E. Ward heading the list as president. Bertram P. Ulmer's 25th anniversary as secretary was celebrated by the Club's presenting him with a pen and pencil set.

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North Presbyterian Church

• Buffalo, New York

Pietro A. Yon

• was honored June 13 in an evening musicale by the Municipal Opera Association.

E. Power Biggs

• was soloist with the Boston Symphony 'pop' concert June 4 in Handel's Concertos in B-flat and G-minor, and as usual won his audience and had to play a solo encore—Daquin's Variations on a Noel.

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O morn of beauty, Sibelius
Souls of righteous, Noble
Lift thine eyes, Mendelssohn
Countless host in white, Grieg
O blest are they, Tchaikowsky
Deep River, ar. Mitchell
List the Cherubic Host, Gaul
Nicene Creed, Gretchaninoff

• **GEORGE W. KEMMER**

St. George's, New York
16th Annual Spiritual Service

Thomas, Choralprelude on Spirituals
Great day

We are climbin'
Somebody's knocking at your door, trad.

Wade in de water, trad.

Ev'ry time I feel de Spirit

j. By an' by

My Lord what a mornin'

w. Sometimes I feel like a motherless

m. Heav'n heav'n

s. Ride on King Jesus

Were you there

s. Weepin' Mary

Stan' still Jordan

q. There's no hiding place, trad.

q. He never said a mumblin', trad.

W'en yuh yeah duh trumpet, ar. Kemmer

Cert'n'y Lord, ar. Kemmer

s. Go down Moses

w. Swing low sweet chariot

Ezekiel saw de wheel

s. I stood on de ribber

Deep River

Spirituals not otherwise attributed were arranged by Dr. Harry T. Burleigh, noted Negro baritone soloist whose 45th anniversary with St. George's choir this service celebrated.

• **EDITH E. SACKETT**

Two Junior-Choir Festivals

*Mendelssohn, Choral Variations

The Lord's Prayer, Forsyth

Father most merciful, Franck

Mulet, Carillon-Sortie

*Bach, Wachet Auf

Invocation, Moore

Jesus meek and gentle, Holler

Prayer Perfect, Speaks

The first service was given in Baltimore, 11 churches participating; the second was given in Rutgers Presbyterian, New York, 4 choirs participating. The services were "sponsored by directors who have had summer methods-courses in junior-choir training under Miss Sackett's leadership." In Baltimore 200 children participated, in New York 100.

Harvard Library

• Harvard University dedicated the Isham Memorial Library of Organ Music in Harvard Memorial Church June 22. The late Ralph Isham presented the Isham Memorial Organ in memory of his son and at the same time provided a fund to "start the new organ library." Mrs. Isham has continued the gifts and the library now "contains about 600 volumes of keyboard music dating from about 1500."

Orgatron Recital

• John M. Klein gave the following recital on an Everett Orgatron in Sunbury, Ohio: Bach's Come Sweet Death, and Prelude & Fugue Bf, Dvorak's Largo, Godard's Berceuse, Londonderry Air, MacDowell's Wild Rose, Handel's Largo, Nevin's Will o' the Wisp, and Karg-Elert's Now Thank we All.

William D. Denny

• on the faculty of the University of California has been awarded the Horatio Parker fellowship, which entitles him to two years in Rome, \$1400. allowance each year, with free studio and residence at the Academy in Rome.

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